VOGUE
AUSTRALIA
FASHION GETS HOT
Defining the summer season
Power up
Emily Ratajkowski on freedom, privacy and self-worth

cartier.com.au

Cartier

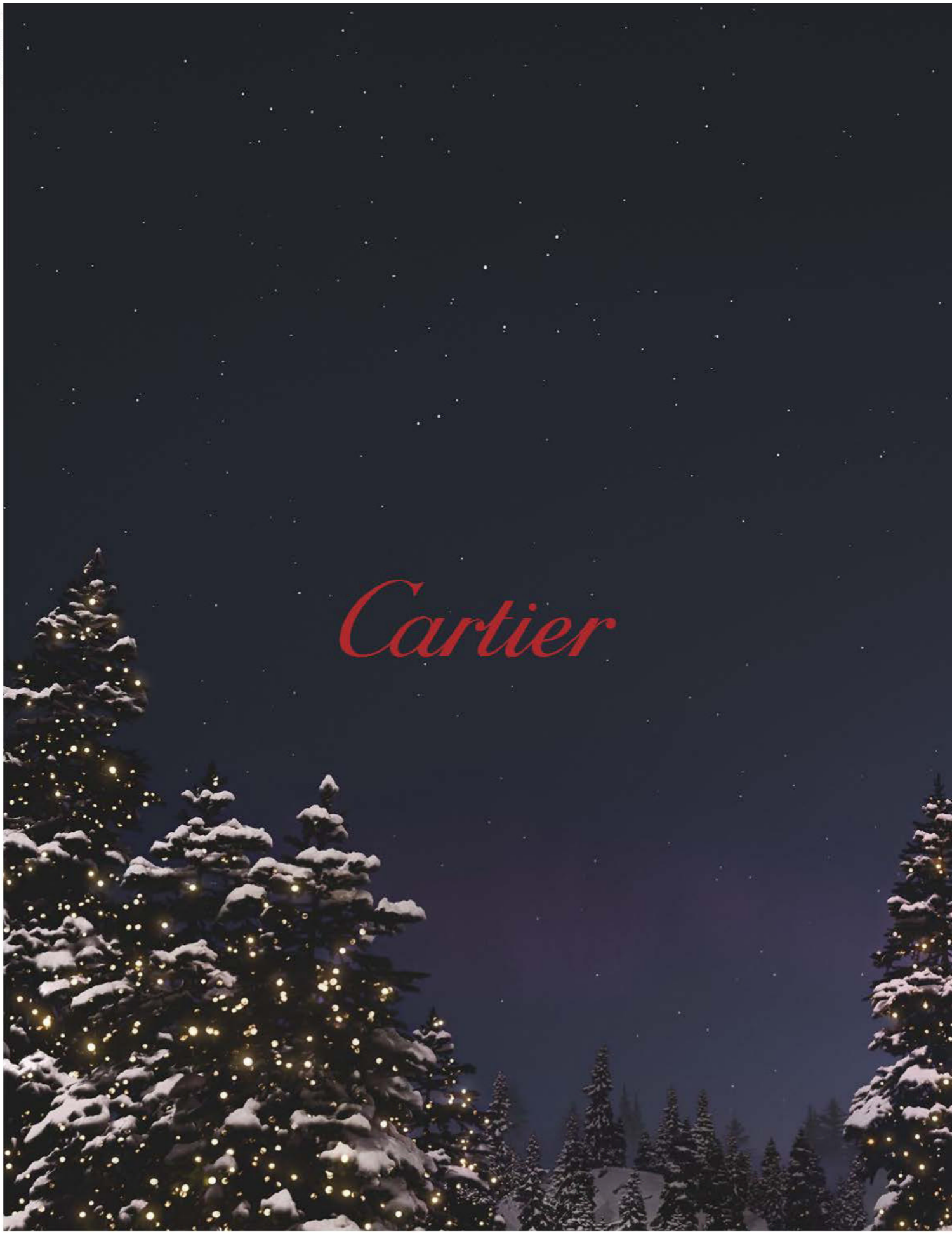
Sydney - Brisbane - Melbourne: Collins Street & Chadstone - 1800130000

cartier.com.au

Cartier

Sydney - Brisbane - Melbourne: Collins Street & Chadstone - 1800130000

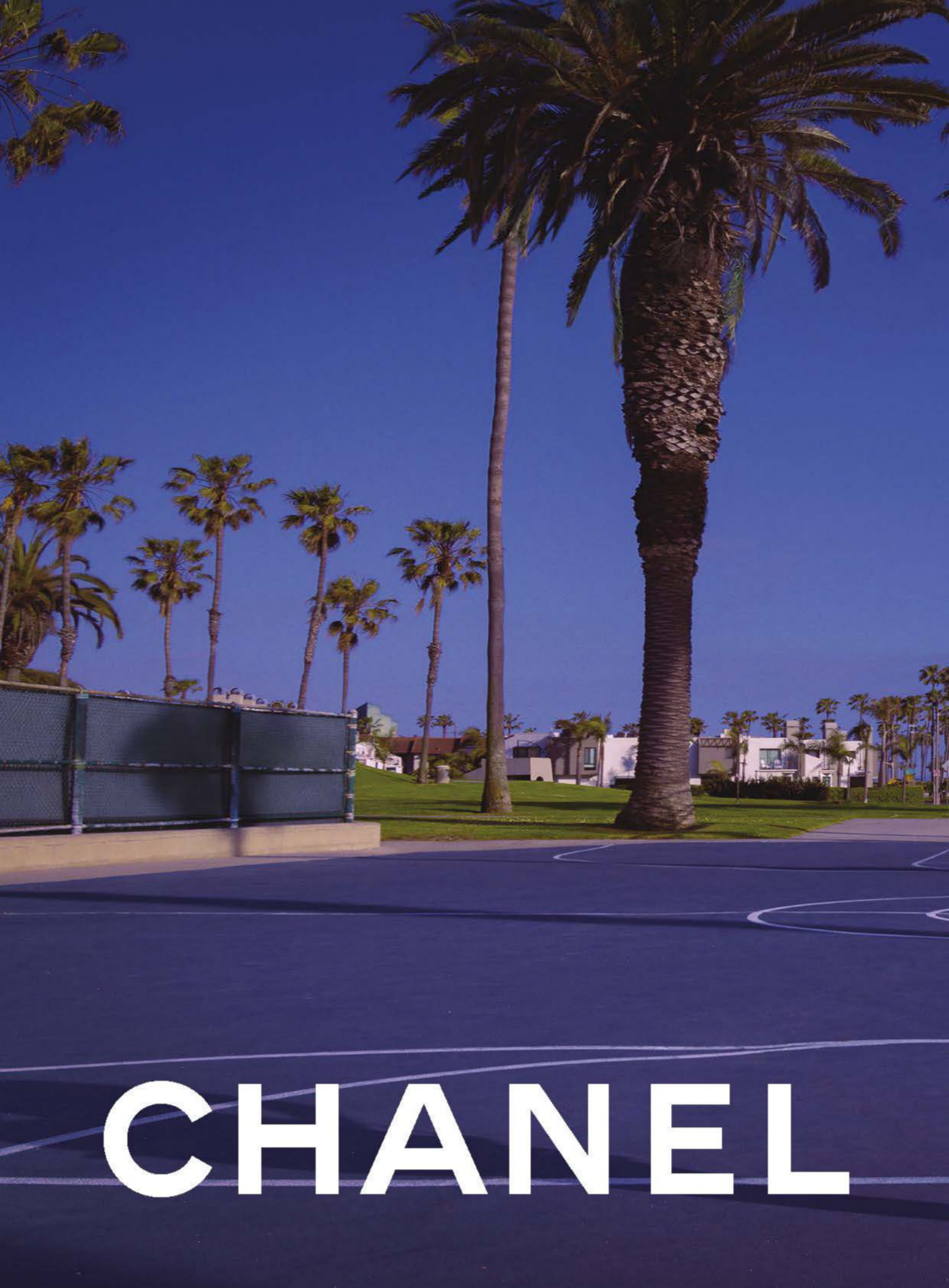
cartier.com.au



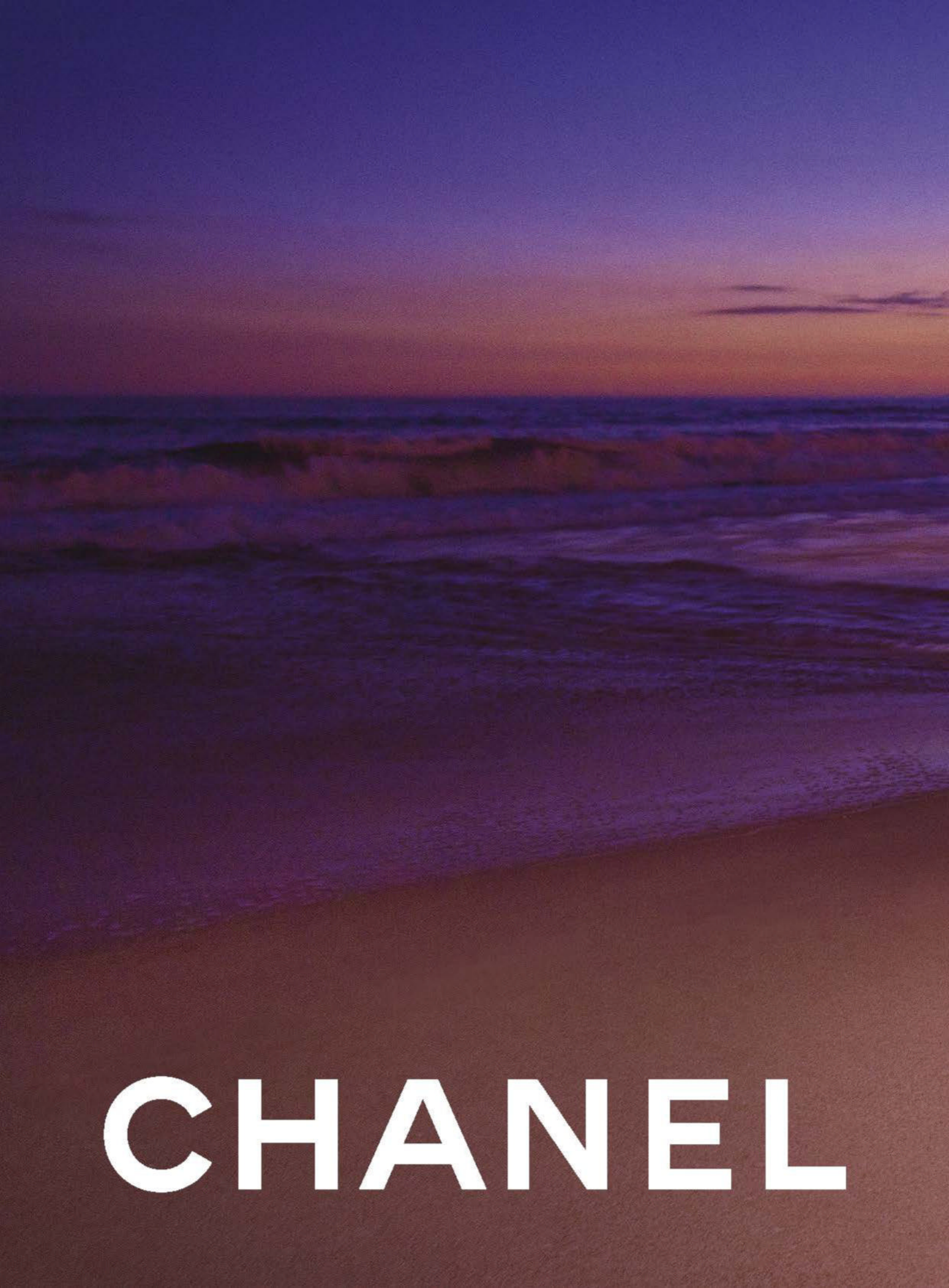
Sydney - Brisbane - Melbourne: Collins Street & Chadstone - 1800130000

LOUIS VUITTON

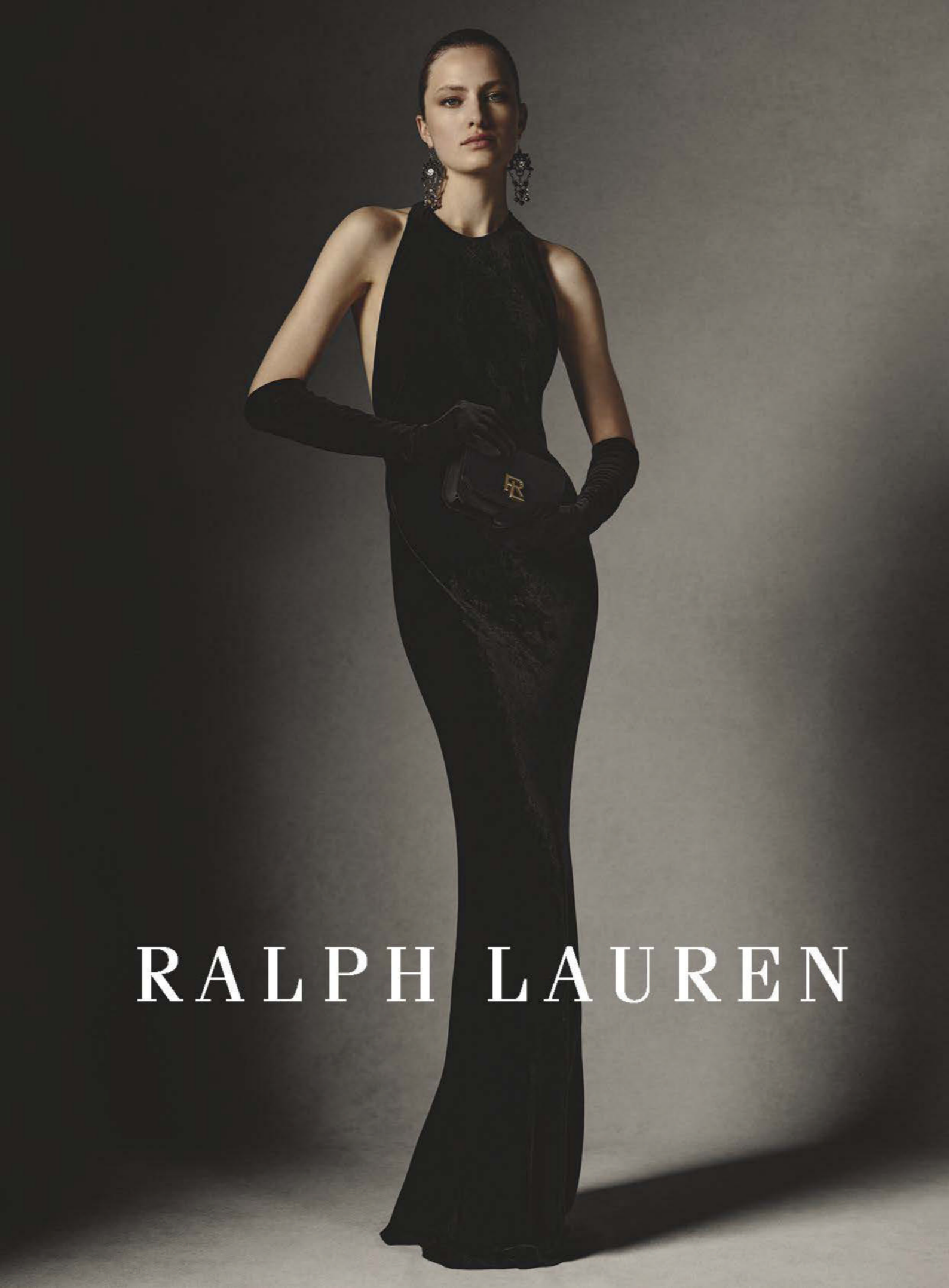
LOUIS VUITTON

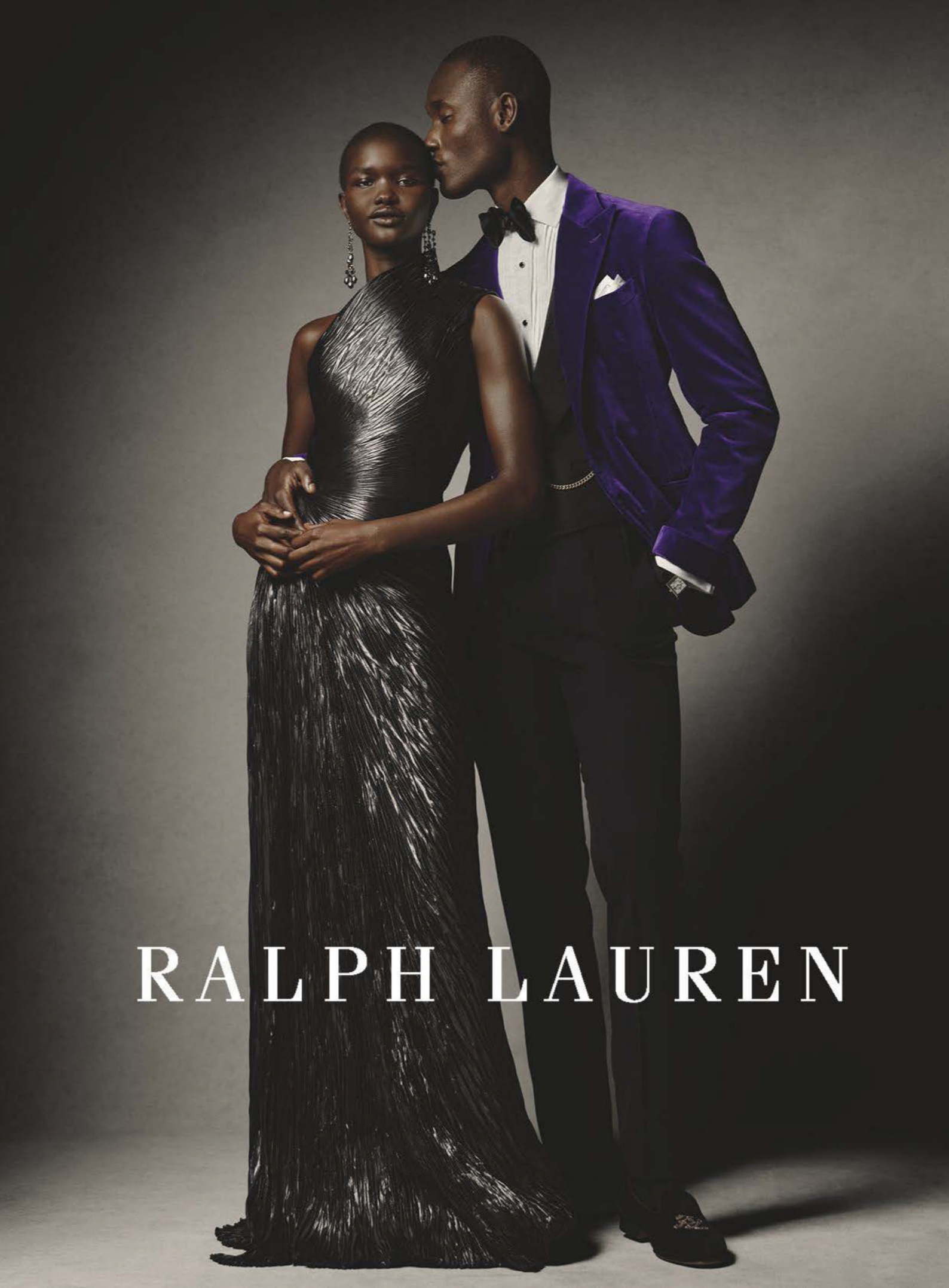

CHANEL

CHANEL.COM


CHANEL

CHANEL
CHANEL.COM


RALPH LAUREN


RALPH LAUREN

The Life-in-a-Day Makeup

24-Hour Wear. Breathable. No Touch-Ups.

ESTĒE LAUDER

esteelauder.com.au

@esteelauderanz

Double Wear
with Invinciwear Technology™

Buildable. Medium to full coverage. Flawless matte finish.
Flexes to fit your every move. Colour stays true for 24 hours.
The foundation that packs as much life in a day as you.

omegawatches.com

CONSTELLATION AVENTURINE

As there's no one quite like you, it's only right that your watch should have a one-off dial. This 29 mm Constellation has a dial cut from natural blue Aventurine stone with its own unique pattern.

It is cased in 18K Sedna™ gold and features hands, hour markers, an OMEGA logo and Constellation star in the same lustrous material.

There's a diamond-paved bezel to add extra sparkle and a leather strap in blue to tie the whole look together. Behind the beautiful dial, made by the forces of nature, is a movement that has survived its own time under pressure: OMEGA's Co-Axial Master Chronometer Calibre 8701.

OMEGA

BVLGARI
ROMA

CELEBRATE MAGNIFICENT WONDERS

SYDNEY • MELBOURNE • BRISBANE • GOLD COAST

DIOR.COM
j'adore
LE PARFUM
L'OR

DIOR

Elegance is an attitude
JENNIFER LAWRENCE

MINI
DOLCEVITA

LONGINES

LONGINES BOUTIQUES

Sydney • Melbourne • Brisbane

www.longines.com

FENDI.COM

FENDI
ROMA

PASPALEY

giorgioarmanibeauty.com.au
Cate Blanchett

GIORGIO ARMANI

the new refillable
eau de parfum intense

BREITLING

CHARLIZE THERON
NAVITIMER
FOR THE JOURNEY
BREITLING BOUTIQUE
SYDNEY • CHADSTONE
BURWOOD • ADELAIDE
BREITLING
1884
CHRONOMETER
NAVITIMER

GENESIS

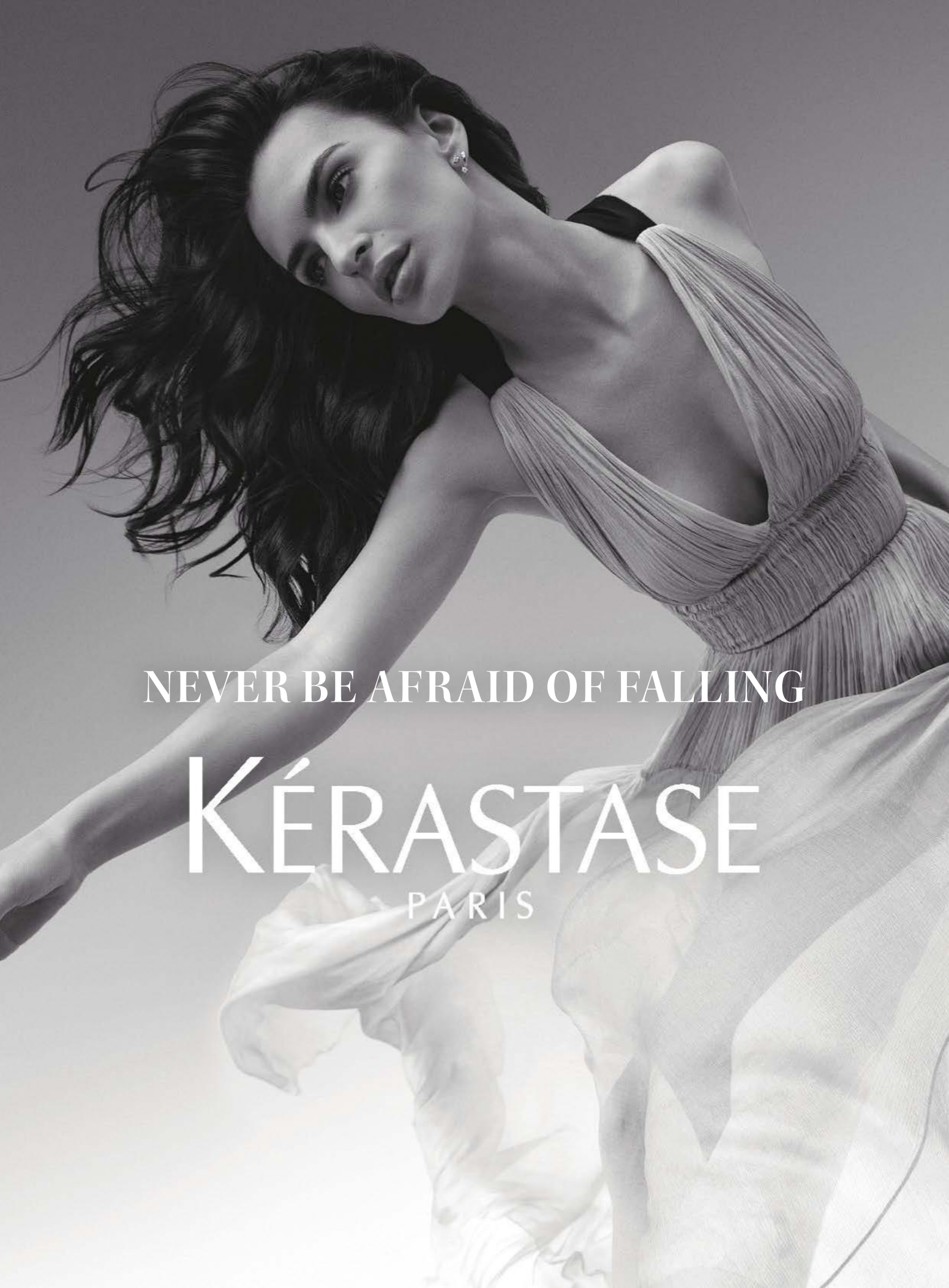
EDELWEISS NATIVE CELLS + GINGER ROOT

ANTI HAIR-FALL HAIRCARE

–84% hair-fall due to breakage*

kerastase.com.au

*Instrumental test after one application of Nutri-Fortifiant + Masque Reconstituant + Serum Anti-Chute Fortifiant versus classical shampoo.


NEVER BE AFRAID OF FALLING
KÉRASTASE
PARIS

December 2023

VOGUE AUSTRALIA

On the cover

Emily Ratajkowski wears a BOTTEGA VENETA coat. HERMÈS bralette. BULGARI ring.
Beauty note: KÉRASTASE Genesis Anti-Hairfall Heat Protectant Spray.

Stylist: Christine Centenera
Photographer: Lachlan Bailey
Hair: Luke Hersheson
Make-up: Ana Takahashi
Manicure: Laura Forget
Set design: Rafael Medeiros
Production: Rosco

Aboriginal and Torres Strait Islander people should be aware that this issue contains images and names of deceased persons.

32 Editor's letter
36 Contributors
40 On set

44 Bring the heat
Dressing for hot days and long nights is simplified this season with elevated heroes that work for both – and raise the style temperature.

55 High art
Ferragamo's sandals revisit an ambitious 1956 endeavour: casting a heel in real 18-carat gold by Florentine goldsmiths.

56 Spun together
Sofia Coppola's collaboration with Scottish heritage house Barrie is simple, sumptuous – and utterly exquisite.

58 True tone
A new generation is experimenting with the idea that your "season" determines your most flattering shades to wear.

60 Temperature rising
Our local designers have forged a globally hailed path as leaders in resortwear. For the latest instalment of our Vanguard series, the next names ready for their moment in the sun.

68 Uneclipesd
Paspaley's newest creations take inspiration from the moon, while elevating the jeweller to new heights.

71 Ride on
Gucci's Horsebit 1953 loafers are having their moment once again.

72 Presents of mind
Vogue's curated gift edit for every persuasion: from the fashion-focused to the traditionally inclined.

76 Class action
Dreaming spires, sexual obsession and indie sleaze collide in Emerald Fennell's scintillating new thriller *Saltburn*. Meet the director and cast – including Jacob Elordi – who uncover the dark side of the British upper class.

80 California dreaming
Richard Christiansen, founder of LA's Flamingo Estate and its lifestyle brand, shares his guide to the city.

83 Curated by: Otis Hope Carey
With the release of a new creative venture, the artist and surfer nominates his inspirations.

84 Smart set
The finalists of our third *Vogue* Codes Future Innovators Award are responding to issues as diverse as adult loneliness and equitable investment.

91 Say it loud
A bestselling memoir, a cult swimwear brand, a high-fashion career, 35 million social media followers – Emily Ratajkowski's voice is at the centre of culture.

106 Wear are we now?
With fashion feeling more like an infinite scroll of moments, trends and images than ever, *Vogue* takes a wide view to revisit the forces that shaped culture in 2023.

112 Dream maker
Ahead of his pieces being shown for the first time in Australia as part of the NGV's *Triennial*, Daniel Roseberry charts his work at Schiaparelli. Not only has he revived a great style legacy, he's reset the parameters for beauty via a rare, unbounded imagination.

Van Cleef & Arpels
Haute Joaillerie, place Vendôme since 1906
VC A
MELBOURNE - Collins Street & Chadstone
SYDNEY - Castlereagh Street
www.vancleefarpels.com - 02 7230 9600

OMBRES D'HERMÈS - 06 OMBRES MORDORÉES
REFILLABLE OBJECT

LE REGARD HERMÈS,
BEAUTY IS A GESTURE

HERMÈS
PARIS
HERMÈS
PARIS
TRAIT D'HERMÈS - MASCARA 01 NOIR FUSAIN
OMBRES D'HERMÈS - 03 OMBRES FAUVES

LE REGARD HERMÈS,
BEAUTY IS A GESTURE

December 2023

120 Living colour
In the lead up to the National Gallery of Australia's extensive survey of Emily Kam Kngwarray's work, its curators spent time with her descendants on Country, learning about this indomitable woman.

126 Some like it hot
Anthony Vaccarello's latest offering for Saint Laurent simmers with grown-up sensuality, second-skin slink and generous helpings of after-dark black.

132 Works in progress
The end of the year is cause to celebrate the season's most dazzling pieces: the final touch on clay, wire and stick bricolage vignettes.

140 Past lives
A love of all things romantically faded inspired Alessandro Michele to turn a grand Roman apartment into his home, one teeming with centuries of history.

146 Coming up rosy
Grown-up reinventions of pink – from Chanel's minimal tweeds to Giorgio Armani's elevated satin trousers – frame the hue in a whole new light.

160 All that glitters
Moonlight glinting, dappled sunlight, shimmering mirrors, a new Dior make-up collection pays tribute to light.

166 Under the moonlight
Nature, science and mystery combine to create Chanel No. 5. *Vogue* travels to the South of France to discover that it all begins with a special harvest.

168 Garden variety
With fragrance, try herbaceous notes and vegetable scents – think tomato and beetroot – for an earthy finish.

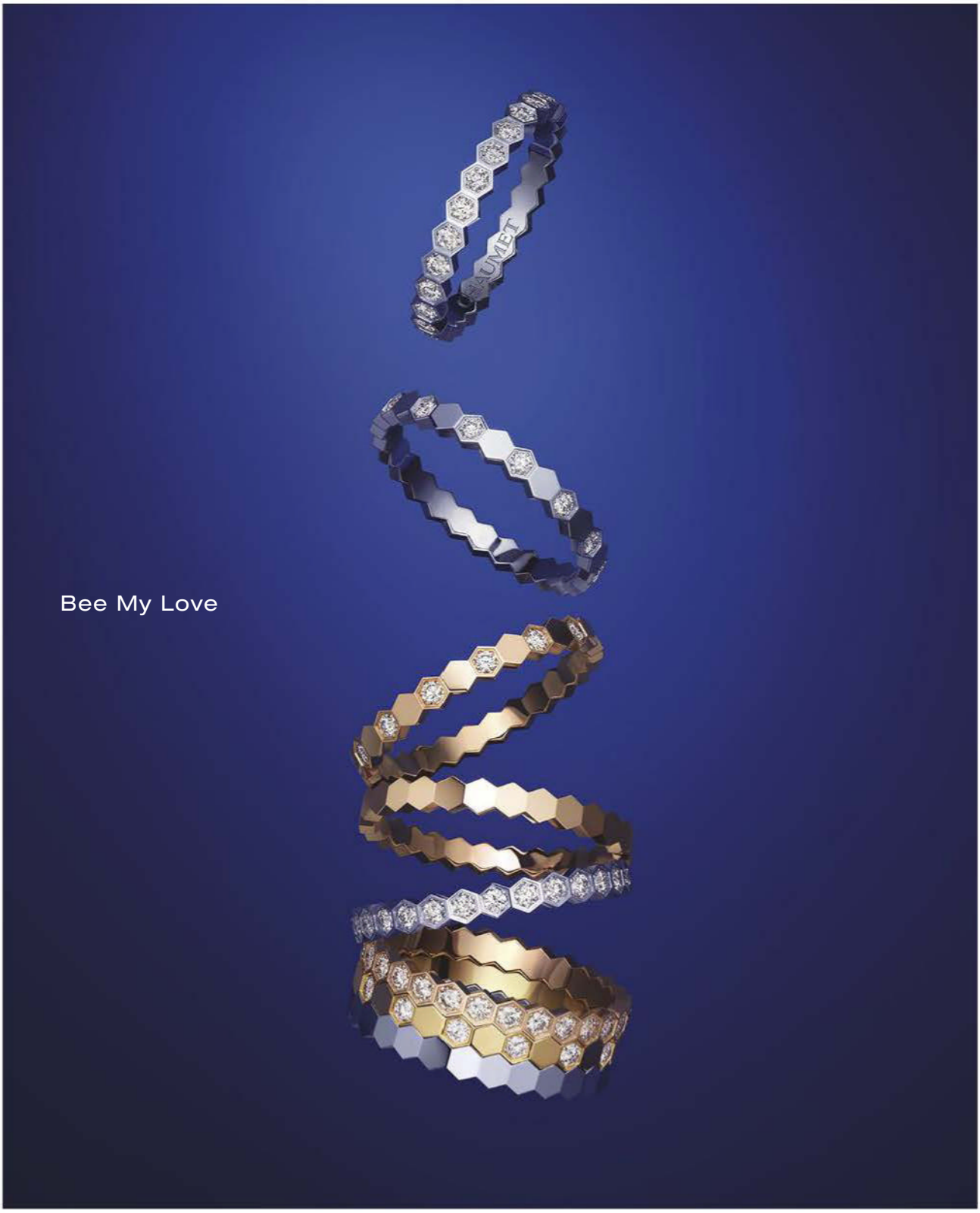
170 Out on the town
From elegant soirées to after-work drinks, the perfect party make-up look will take you anywhere.

172 Going under
As a wave of apps arrive that promise to turn hypnosis into the next wellness boom, *Vogue* goes on a deep dive into the world of self-hypnosis.

178 Soirée
183 Horoscopes
184 Final note

JESS RUBY JAMES

Progress you can feel
IN Q 820E
Horizons aren't boundaries
The all-electric Audi Q8 Sportback e-tron
Equipped with fast charging and impressive performance, the Audi Q8 Sportback e-tron
is an artful combination of sophistication and electric drive with a dynamic Sportback silhouette.
Overseas model with optional equipment shown.



CHAUMET
PARIS

Sydney Pitt Street (02) 9000 6058 Westfield CBD (02) 9221 8777
Melbourne Chadstone (03) 9568 0550

VOGUE AUSTRALIA

CHRISTINE CENTENERA
EDITOR-IN-CHIEF

Executive Editor JESSICA MONTAGUE

Executive Producer and Talent Director RIKKI KEENE
Visual Director ALISON VENESS
Editor at Large KATRINA ISRAEL

ART ART@VOGUE.COM.AU
Creative Director MANDY ALEX
Deputy Art Director ARQUETTE COOKE
Junior Designer GEORGA HILLIARD

FASHION FASHION@VOGUE.COM.AU
Contributing Fashion Director PETTA CHUA
Senior Fashion and Market Director KAILA MATTHEWS
Junior Fashion and Market Editor HARRIET CRAWFORD
Fashion Assistant ISABELLA MAMAS

Executive Fashion Editor EMMA KALFUS

FASHION FEATURES VOGUE@VOGUE.COM.AU
Fashion Features Director ALICE BIRRELL
Assistant Fashion Features & News Editor JONAH WATERHOUSE

BEAUTY AND HEALTH BEAUTY@VOGUE.COM.AU
Senior Beauty and Health Editor REMY RIPPON
Health Editor at Large JODY SCOTT

FEATURES VOGUE@VOGUE.COM.AU
Prestige Features Editor HANNAH-ROSE YEE

BOOKINGS BOOKINGS@VOGUE.COM.AU
Senior Producer CHARLOTTE ROSE
Business Projects Manager AISLING CLARKE

COPY COPY@VOGUE.COM.AU
Copy Editor and Lifestyle Writer CUSHLA CHAUHAN

CONTRIBUTOR
ALICE CAVANAGH (Paris)

EDITORIAL ADMINISTRATION AND RIGHTS
Licensing Manager TRUDY BIERNAT

EDWINA McCANN
Editorial Director and Publisher, Conde Nast titles Australia, News Prestige

Managing Editor LOUISE BRYANT

Director of Communications SHARYN WHITTEN

DIGITAL VOGUE@VOGUE.COM.AU
Director of Digital Strategy FRANCESCA WALLACE
Head of Digital Content and Growth MAHALIA CHANG
Head of Brand ELLA O'KEEFFE
Digital Audience Manager (Editorial) NIKKI CHOWDHURY Head of Shopping ANGELICA XIDIAS
Digital Content Editor GLADYS LAI Content Editor NINA MIYASHITA Content Producer WILLIAM LENNOX
Style Editor ANNIE BROWN Video Editor SASKIA TILLERS Video Producer SOPHIA MORRISON
Social Producer ALEESE GABIR

PRODUCT AND PARTNERSHIPS
General Manager Product and Partnerships ZAC SKULANDER Head of Product and Partnerships ELISE DE SANTO
Commercial Director Condé Nast Titles NADINE DENISON Campaign Manager Condé Nast Titles KATE REOCH
Vice President Global Strategy AMANDA SPACKMAN

ADVERTISING SALES
Group Sales Director Prestige HANNAH DAVID-WRIGHT
Prestige Sales Managers CHEYNE HALL KATE CORBETT JENNIFER CHAN SUZY RASHOO
Client Sales Executive BRIGETTE ROBERTS LILLY WHITTAKER KURT CHRISTOPHER
Group Sales Director Business Development RACH HOWARD
For queries: vogue@vogue.com.au

ADVERTISING – CREATIVE
Head of Creative RICHARD McAULIFFE Head of Operations EVA CHOWN
Senior Creative Producer LOU DAVIDS Creative Directors ROSIE DOUBLE BROOKE LEWIS Lead Art Director KAREN NG
Senior Art Directors AMANDA ANDERSON NINA DORN PALOMA DREHS NICOLE VONWILLER
Commercial Creative Director ADELINA CESSARIO Lead Commercial Content Editor MELANIE COLLINS
Senior Content Writers JULIAN HARTLEY TIFFANY PILCHER BENJAMIN SQUIRES
Lead Producers MONICA DOMBROVSKIS KRISTIE WALDEN

Production Manager MICHELLE O'BRIEN Imaging and Retouching Services, Prestige MICHAEL SYKES

General Manager, B2B Revenue BENJAMIN KEATING Head of Retail Marketing, Retail Sales & Marketing ROHAN SMITH
Subscriptions Retention Manager CRYSTAL EWINS
Commercial Finance Manager Circulation, Commercial Finance STELLA HALIM
General Manager, Product MAGGIE BURKE Head of Product ALEX FAWDRAY Product Manager LAUREN BRUCE

BRAND EVENTS AND EXPERIENCES
General Manager, Events and Experiences DIANA KAY Event Marketing Managers RACHEL CHRISTIAN KATE DWYER
Senior Event Manager DOROTHY REYNOLDS Event Communications and Partnerships Manager SOPHIE MAC SMITH
Event Executive LINH TRAN

PRESTIGE MARKETING
Director, Consumer Marketing BETTINA BROWN Head of Marketing GINA MCGRATH
Senior Marketing Manager SARAH HONEYWILL Marketing Manager CLAIRE PATMORE
Marketing Co-ordinator ANTHEA DEMETRIOU

JOHN LEHMANN
Managing Director The Australian NSW, ACT & Prestige Titles

VOGUE AUSTRALIA magazine is published by NewsLifeMedia Pty Ltd (ACN 088 923 906).
ISSN 0042-8019. NewsLifeMedia Pty Ltd is a wholly owned subsidiary of News Limited (ACN 007 871 178).

Copyright 2020 by NewsLifeMedia Pty Ltd. All rights reserved.

2 Holt Street, Surry Hills, NSW 2010. Tel: (02) 9288 3000.
Postal address: Vogue Australia, NewsLifeMedia, Locked Bag 5030, Alexandria, NSW 2015. Email: editvogueaust@vogue.com.au.
Melbourne office: HWT Tower, Level 5, 40 City Road, Southbank, Victoria 3006. Tel: (03) 9292 2000. Fax: (03) 9292 3299.
Brisbane office: 41 Campbell Street, Bowen Hills, Queensland 4006. Tel: (07) 3666 6910. Fax: (07) 3620 2001.
Subscriptions: within Australia, 1300 656 933; overseas: (61 2) 9282 8023. Email: subs@magsonline.com.au.
Subscriptions mail: Magsonline, Reply Paid 87050, Sydney, NSW 2001 (no stamp required). Website: www.vogue.com.au.

This magazine is made using paper from the Programme for the Endorsement of Forest Certification (PEFC): At the PEFC, we care for forests globally and locally. We work to protect our forests by promoting sustainable forest management through certification. This means we can all benefit from the may products that forests provide now, while ensuring these forests will be around for generations to come. We believe that only together can we protect our forests, which is why we form partnerships with a wide range of stakeholders around the world, enabling us to amplify our collective impact. When you see the PEFC label on a product, it means it comes from a PEFC-certified forest, one managed in line with the strictest environmental, social and economic requirements. Through PEFC certification, we can track the material from these forests down the supply chain to the final product you buy. The mechanism to track the material is called 'chain of custody certification'. Beyond ensuring that the material comes from a certified forest, it also protects the rights of workers along the production process.

News PRESTIGE NETWORK

VOGUE AUSTRALIA

PUBLISHED BY CONDÉ NAST
Chief Executive Officer
ROGER LYNCH
Global Chief Revenue Officer & President, U.S.
Revenue & President of International
PAMELA DRUCKER MANN
Global Chief Content Officer
ANNA WINTOUR
Chief Financial Officer
NICK HOTCHKIN
Chief People Officer
STAN DUNCAN
Chief Communications Officer
DANIELLE CARRIG
Chief of Staff
SAMANTHA MORGAN
Chief Product & Technology Officer
SANJAY BHAKTA
Chief Content Operations Officer
CHRISTIANE MACK

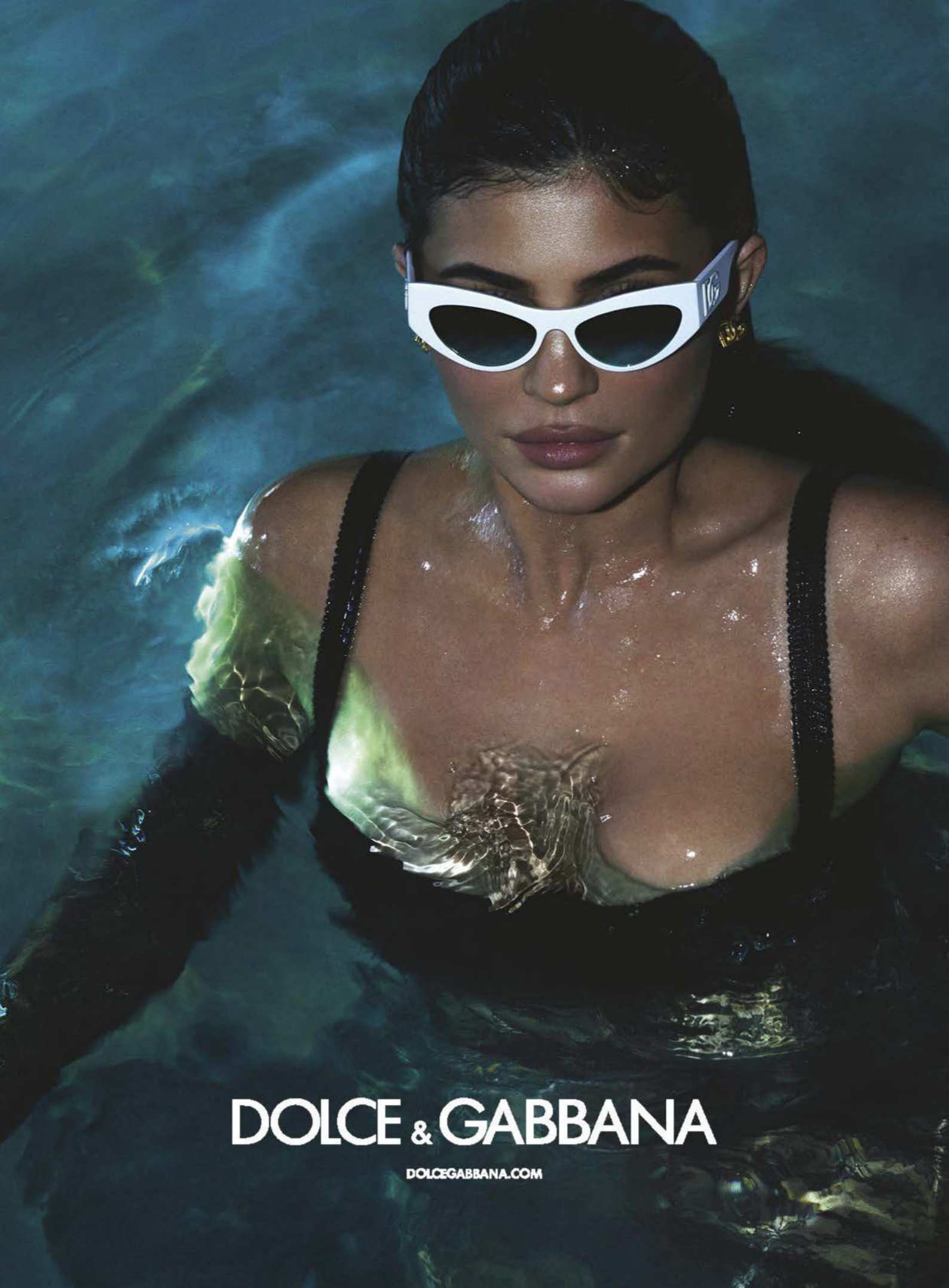
CHAIRMAN OF THE BOARD
JONATHAN NEWHOUSE

WORLDWIDE EDITIONS
FRANCE: AD, GQ, Vanity Fair, Vogue,
GERMANY: AD, Glamour, GQ, Vogue
INDIA: AD, Condé Nast Traveller, GQ, Vogue
ITALY: AD, Condé Nast Traveller, GQ, Vanity Fair, Vogue, Wired
JAPAN: GQ, Vogue, Wired
MEXICO AND LATIN AMERICA: AD, Glamour, GQ, Vogue, Wired
MIDDLE EAST: AD, Condé Nast Traveller
SPAIN: AD, Condé Nast Traveler, Glamour, GQ, Vanity Fair, Vogue, Vogue Niños, Vogue Novias
TAIWAN: GQ, Vogue
UNITED KINGDOM: Condé Nast Johansens, Condé Nast Traveller, Glamour, GQ, House & Garden, Tatler, The World of Interiors, Vanity Fair, Vogue, Vogue Business, Wired
UNITED STATES: AD, Allure, Ars Technica, Bon Appétit, Condé Nast Traveler, epicurious, Glamour, GQ, LOVE, Pitchfork, Self, Teen Vogue, them., The New Yorker, Vanity Fair, Vogue, Wired

PUBLISHED UNDER JOINT VENTURE
BRAZIL: Glamour, GQ, Vogue

PUBLISHED UNDER LICENSE OR COPYRIGHT COOPERATION
AUSTRALIA: GQ, Vogue
BULGARIA: Glamour
CHINA: AD, Condé Nast Traveler, GQ, Vogue
CZECH REPUBLIC AND SLOVAKIA: Vogue
GREECE: Vogue
HONG KONG: Vogue, Vogue Man
HUNGARY: Glamour
KOREA: Allure, GQ, Vogue, Wired
MIDDLE EAST: GQ, Vogue, Wired
PHILIPPINES: Vogue
POLAND: Glamour, Vogue
PORTUGAL: GQ, Vogue
ROMANIA: Glamour
SCANDINAVIA: Vogue
SINGAPORE: Vogue
SOUTH AFRICA: Glamour, GQ, House & Garden
THAILAND: GQ, Vogue
THE NETHERLANDS: Vogue
TURKEY: GQ, Vogue
UKRAINE: Vogue

VOGUE AUSTRALIA
Subscription rate for 12 issues post paid is $82 (within Australia). Copyright © 2020. Published by NewsLifeMedia. All rights reserved. Reproduction in whole or part without permission is strictly prohibited. NewsLifeMedia is a licensed user in Australia of the registered trademarks VOGUE, VOGUE LIVING and GQ and has been granted the exclusive right to use those trademarks in relation to magazines published by NewsLifeMedia by the proprietor of the trademarks. Printed in Australia by IVE Australia. Distributed by ARE Distribution.


DOLCE & GABBANA
DOLCEGABBANA.COM

Editor's letter

Emily Ratajkowski is a woman who shines. I've sat next to her at many shows and seen the Emily Effect: she turns heads. I only recently got to know her properly and learned what drives her next-level work ethic – providing for her son as a single mother. She is known for her modelling, acting, her 2021 book *My Body*, and a TikTok post that went viral in September, celebrating the joy and freedom that divorce can bring for young women. It's a salient point: who wants to stay in a relationship that's not working? Ratajkowski is a phenomenon of the digital world, so naturally it was fitting for *Vogue* Australia's head of digital content, Mahalia Chang, to interview her about living on the frontline of fame, self-worth and power.

For our cover story, we worked with Australian photographer Lachlan Bailey in Paris, and it was one of those shoots where it was almost impossible to take a picture that *wasn't* great. Emily is a pro. In real life, she is petite, amazingly toned, and naturally beautiful, with an infectious self-confidence that just seems so very Australian and is what made her the perfect choice for the first issue of summer and our holiday season. Australia, in many ways, defines summer and the simple pleasures of packing up the family and heading to the beach with a good book and a copy of a magazine.

In this issue, Alice Birrell and Jonah Waterhouse reflect on the fashion year that was including the influence of sport, AI and a growing representation of age diversity. (See page 106.) It has been a year in which fashion has really started to flex again. Daniel Roseberry, the American-born creative director at Schiaparelli, has moved this conversation along and turned the dial. The DNA of Elsa Schiaparelli has allowed him to explore and push the boundaries of fantasy and surrealism further with every collection. On the eve of the National Gallery of Victoria's *Triennial 2023* exhibition, we talked to him about five key looks that will be part of the exhibit – all of them exceptional. (See page 112.) Undeniably, his work has inspired a season of bold clothes with fantastical shoes and bags starting to appear once more. Roseberry's work has been showcased on the red carpet by a roll call of the best; Beyoncé and Lady Gaga are just two of his famous clients. He tells us that he oversees this area of the business personally, which is why it works so well – an undiluted vision.

The other exhibition on our radar this summer is the fabled First Nations artist Emily Kam Kngwarray. The National Gallery of Australia has curated an epic survey of her work. Cushla Chauhan visited Eastern Arrernte in the Northern Territory to capture a sense of the artist's Country that inspired her incredible artworks. (See page 120.)

There are two important Emilys in this issue, each with very different perspectives on life and experiences. But then, isn't that all of us?

CHRISTINE CENTENERA Editor-in-chief

DARREN McDONALD

BURBERRY
GODDESS
BURBERRY
GODDESS
THE POWER WITHIN
THE NEW FRAGRANCE

GUCCI
FLORA
GORGEOUS MAGNOLIA
The New Eau de Parfum
#FloraFantasy

GUCCI
FLORA
GUCCI
FLORA
GORGEOUS JASMINE
GUCCI
FLORA
GORGEOUS GARDENIA
GUCCI
FLORA
GORGEOUS MAGNOLIA
#FloraFantasy

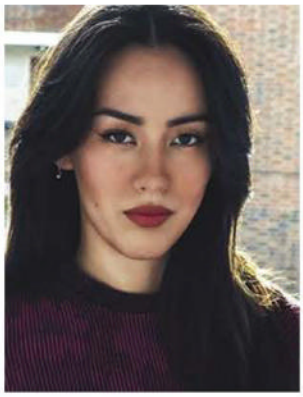
Contributors

RAFAEL MEDEIROS
Brazilian-born creative Rafael Medeiros has been living and working in Paris for the past decade, so he was familiar with the city in which Emily Ratajkowski's cover shoot took place. "Once we chose the location, we decided to create walls that were a continuation of the studio ones, but covered in wallpaper," says the set designer, who aimed to fabricate the illusion of a "ruin-like" space. This process, which began with sketches, incorporated paint, canvas and wallpaper. "The 'imperfect' set provided a strong contrast to the styling, reinforcing the contemporaneity of the looks selected by editor-in-chief Christine and the high-quality workmanship of the clothes," explains Medeiros. "Every picture seemed like it was ready for print as we took it."

DAPHNE NGUYEN
For this issue, Sydney-based photographer Daphne Nguyen worked with *Vogue* fashion and market editor Kaila Matthews to capture a series of portraits featuring the finalists of the 2023 *Vogue* Codes Future Innovators Award, from page 84. "It was inspiring working with a line-up of passionate and intelligent women who I can't wait to see become changemakers in their field," says the creative. When quizzed on her favourite image from the shoot, Nguyen admits she can't possibly choose. "I'm in love with each of these portraits as I think we've captured each woman's prowess wonderfully."

BRODIE LANCASTER
Essayist and culture critic Brodie Lancaster had no previous experience in hypnosis before penning a piece on the rise in popularity of self-hypnosis for the feature 'Going under' (see page 172). But what she did have was an open mind. "I started by reaching out to people who'd tried it," she explains, which then called for an interview with Dr David Spiegel, the co-founder of self-hypnosis app Reveri. "I realised my results-driven mindset was getting in the way," she explains. "It's one of those 'it's about the journey, not the destination' things; the feeling it gives you to engage with the act of hypnosis is sometimes the point of it. I hope that's a reassuring reminder to readers who might, like me, be going into it new and worry they're not doing it 'right'."

ANA TAKAHASHI
London-based make-up artist Ana Takahashi had a specific brief for *Vogue*'s Emily Ratajkowski cover shoot. "The backdrops and props were very rugged and worn in. For the beauty direction, we wanted Emily to feel effortless and slightly undone to mirror the environment," says Takahashi. In addition to creating a wash of soft brown tones across Ratajkowski's features for the shoot (see page 91), Takahashi says she added freckles and a swipe of blush beneath her eyes – an aesthetic the model favours. "I'm happy to do this because it looks amazing on her, and this way she can feel strong and confident," says the artist.



WORDS: ANGELICA XIDIAS
PHOTOGRAPHS: EMIL KOSUGE, GRETA PARRY, JOSH WILKS

© GRAFF.COM

I WISH

GRAFF

KENNEDY
OFFICIAL RETAILER

KENNEDY

THE HOUSE OF
EXTRAORDINARY

MELBOURNE | PERTH | SYDNEY | KENNEDY.COM.AU

Emily Ratajkowski, at centre, and her fitting shots, above. **Below**: Editor-in-chief Christine Centenera, who styled the shoot, with photographer Lachlan Bailey.

Top: Designer looks at the ready for Ratajkowski, above. **Right**: The creative team in Paris and centre, with the lens on the cover star.

On set

Within a studio located in Paris's 11th arrondissement, Emily Ratajkowski was captured for her second cover of *Vogue* Australia, dressed in an assortment of sculptural new season styles.

For this month's cover star 32-year-old multi-hyphenate Emily Ratajkowski, a whole lot has transpired since she last fronted *Vogue* Australia in January 2019. Among numerous other achievements, she has welcomed a child, published a bestselling memoir and launched a podcast.

"The shoot took place in a photo studio tucked away in Paris's 11th arrondissement," says Mahalia Chang, who sat down with Ratajkowski inside the city's famed Palais de Tokyo, where she had appeared on stage for Kérastase's annual Power Talks event. "The mood seemed calm and light - everyone was chilled out and having a good time, with all eyes on Emily. No surprises there."

Following her time on set, Ratajkowski rejoined Chang in a nearby sister studio dressed in a head-turning Hermès outfit, where she took part in a video for Vogue.com.au. "After all the shots were wrapped, Emily was happy to throw a coat over her Hermès leather look and head down the road and across the street, passing by a couple of incredulous "Is that ...?" looks," recalls Chang.

Calm and collected is how she describes Ratajkowski, who shone in front of Australian photographer Lachlan Bailey's camera. "I was so grateful we could find time to have a great chat in between the shoot and event," shares Chang. "I found her so funny, sharp and engaging – and, yes, of course, gorgeous."

WORDS: ANGELICA XIDIAS PHOTOGRAPHS: HARRIET CRAWFORD

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
SILVERSMITHS
HARDY BROTHERS JEWELLERS PTY LTD
BRISBANE
HARDY BROTHERS
CELEBRATING 170 YEARS

WANDERERS
TRAVEL CO.

LUXE LEATHER TRAVEL GOODS FOR THE EVERYDAY WANDERER **WANDERERSTRAVELCO.COM**

THE SATURNIA PICCOLA SHOT ON LOCATION IN TRIESTE, ITALY

Bring the heat

Dressing for hot days and long nights is simplified this season with elevated heroes that work for both – and raise the style temperature.

STYLING HARRIET CRAWFORD **PHOTOGRAPHS** JOSHUA BENTLEY

ALEX PERRY dress, $2,300. CARTIER necklace, $25,200.

Scan the QR code to shop *Vogue's* edit of the best summer dresses

WORDS: ALICE BIRRELL HAIR: PETE LENNON MAKE-UP: NISHA VAN BERKEL
MODEL: VARSHA KUMAR ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

HALUMINOUS dress, $420. BULGARI bracelet and ring, both P.O.A. SAINT LAURENT shoes, $1,745.

CHRISTOPHER ESBER dress, $1,895. VAN CLEEF & ARPELS necklace, $4,800.

Fluid notion

Everyday jersey gets a rework for evening in draped, liquid dresses. Sultry and summer ease all in one.

Haute water

Consider this for a next swim purchase: one- and two-pieces can perform a double act with styling sleight of hand – layer over and under clothing, at will.

PRADA jacket, P.O.A., and bag, $3,450. ERES briefs, $470. MEADOWLARK ear cuff, $139. WOLFORD tights, $50.

GIORGIO ARMANI top, $1,100, and bag, $3,650. P.A.M. skirt, $420. TIFFANY & CO. bracelet, P.O.A. CHRISTOPHER ESBER shoes, $845.

CHRISTIAN DIOR swim top, $2,390, and bottoms, $1,850, skirt, $8,800, and shoes, $2,390.

Scan the QR code to shop *Vogue's* edit of the best of Australian swimwear

JOSHUA BENTLEY
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

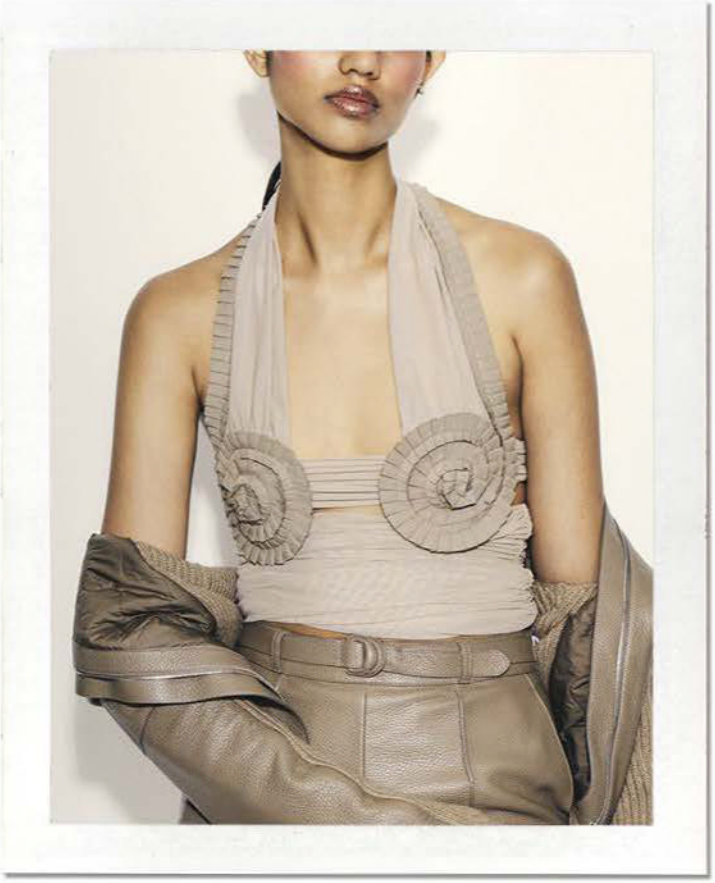
Short circuit

Shorts play ball this season as Bermudas meet a basketball silhouette. Their newfound cool is ready for any occasion with the addition of grown-up accessories.

MIU MIU jumper, $2,750, shirt, P.O.A., and socks, $535. JUNGLES JUNGLES shorts, $160. CARTIER earrings, $7,100. CHRISTOPHER ESBER shoes, $895.

Scan the QR code to shop *Vogue's* edit of the best of the trend

CHANEL shorts, $6,530, and watch, $15,050, from the Chanel boutiques.



HERMÈS jacket, $10,840, shorts, $10,050, and bag, $14,495. BEC + BRIDGE top, $220. MEADOWLARK ear cuff, $139.

JOSHUA BENTLEY
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Right: WITH JEAN top, $235. SPORTMAX pants, $2,180. AKILA x JUNGLES JUNGLES sunglasses, $200. MEADOWLARK ear cuff, $139. **Below**: HARRIS TAPPER top, $545. BALENCIAGA jeans, P.O.A. CHRISTIAN LOUBOUTIN shoes, $2,245.

Sling low

A hint of skin is the hallmark of a summer wardrobe, though this time, the hot zone is at the hips. Relaxed everyday trousers find their match in evening-skewed tops.

Below: BURBERRY top, $1,490, pants, $4,750, and bag, $4,990. SARAH & SEBASTIAN ring, on ring finger, $1,295. JORDAN ASKILL ring, $625.

Scan the QR code to shop *Vogue's* edit of the best of the trend

Clockwise from top left: FENDI skirt, $3,190, and bag, $6,700; CHANEL bag, $42,340, from the Chanel boutiques; GIORGIO ARMANI bag, $3,950; RALPH LAUREN bag, $479; VALENTINO jumper with feather cuffs, and skirt, both P.O.A. VALENTINO GARAVANI bag, $4,180. VAN CLEEF & ARPELS ring, $9,100.

Party bags

Though these bags run the gamut in colour and shape, their small size, delicate straps and a dash of sparkle give them the right qualities to be as at home in the day as after dark.

JOSHUA BENTLEY
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Wave away

Call it the ultimate in high-performance wardrobes, but surf-inspired separates have a second-skin allure and slick silhouette that feels right for party season.

Below: GUCCI jacket, $4,850, and shorts, P.O.A.

Above: DION LEE x HAYDENSHAPES bolero, $360, and top, $490. HERMÈS pants, $14,585. JORDAN ASKILL single ear studs, $395, and $365. SAINT LAURENT shoes, $1,745.

JOSHUA BENTLEY
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

LOUIS VUITTON top, $12,300, and skort, $13,300.

THE AUSTRALIAN BALLET

Season 2024 On Sale Now

Government Partners

Lead Partner

QANTAS

Principal Partner

THE AUSTRALIAN BALLET

FERRAGAMO
shoes, $3,390.

High art

Bridging past and present, Ferragamo's sandals revisit an ambitious 1956 endeavour: casting a heel in real 18-carat gold by Florentine goldsmiths. In brilliant baroque designs, they're a head-turning masterstroke.

ART DIRECTION ARQUETTE COOKE **STYLING** ISABELLA MAMAS **PHOTOGRAPH** EDWARD URRUTIA

WORDS: ALICE BIRRELL ARTWORK: *JOSEPH AND POTIPHAR'S WIFE* (C 1630-1632) BY ORAZIO GENTILESCHI ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Spun together

Sofia Coppola's collaboration with Scottish heritage house Barrie is simple, sumptuous – and utterly exquisite. By Laura Hawkins.

PHOTOGRAPHS MELODIE McDANIEL

Gen Z content creators on TikTok have found the perfect cinematic excuse for an untidy nightstand: "When a girl's room is messy, it's Sofia Coppola," states the voiceover on TikToker its_that_redhead's tour of her bedroom. The video – which documents a shambolic domestic interior with crumpled sheets and a dressing table strewn with trinkets akin to those of the doomed Lisbon sisters in the writer and director's 1999 exploration of girlhood, *The Virgin Suicides* – has amassed more than 600,000 views. Search "Sofia Coppola aesthetic" on TikTok and you'll also find videos of bucolic picnic spreads laid out with icing-piped cakes evoking Ladurée's French pastries in *Marie Antoinette* (2006) alongside montages of Coppola herself sporting chic navy knitwear and ballet flats.

A reason, perhaps, for women worldwide to straighten up their wardrobes: Coppola's new collaboration with 120-year-old Scottish cashmere specialists Barrie on a 17-piece capsule collection of sumptuous, heaven-sent basics guaranteed to make anyone feel like a film heroine. "Barrie indulged me," says Coppola, with a smile, of working with the heritage label, which has been part of Chanel's Métiers d'art network of artisans since 2012. (Coppola's relationship with the Parisian maison, of course, spans decades: she famously made photocopies for Karl Lagerfeld when interning for Chanel in the 1980s.) "I'm always thinking about my dream winter wardrobe, asking [Barrie creative director] Augustin Dol-Maillot, 'Can you make this or that?'"

First on her wish list: the "ultimate version", as she puts it, of the go-to puffer jacket she favours on set. Barrie is renowned for its trompe-l'oeil-inspired design – dexterously crafting cashmere to resemble, say, distressed denim or fuzzy shearling – and the collection also includes a wondrously soft take on an army jacket and a velvety cardigan, "dressy but unlined", with golden buttons featuring the Barrie logo and Coppola's initials engraved and intertwined. Insouciant ease is essential, from twinsets or "elevated pyjamas" to pullovers and cardigans mixed and matched with cigarette pants or slouchy pants. "You can throw them on in your hotel room and go to the bar to grab a bite and look casual but put-together," Coppola says.

One of the most iconic looks in Coppola's oeuvre, of course, is the grey knit sweater and candy-pink underwear Scarlett Johansson wears in bed high up at Tokyo's Park Hyatt in 2003's *Lost in Translation*. Gen Z fans of this soft-focus, pastel-punctuated aesthetic will find affinity in the macaroon pinks and blues and heather greys, as well as a classic dark blue – "I'm boring and always wear navy," Coppola says, with a laugh – a "neutral" khaki, and a chunky black-and-white magpie stripe.

Barrie and Coppola tapped actor Margaret Qualley to star in their Melodie McDaniel-shot campaign, which channels an easeful Parisian chic. "Everything Sofia touches lives in this universe she's created," Qualley says, and when she shrugs on a sweater or a jumpsuit, "I get to step inside it. Sofia is the North Star of style."

Actor Margaret Qualley in a sweater from the new collection.

Qualley wears a cashmere sweater and pants from the collaboration.

Sofia Coppola and Qualley on set in Paris.

CHAMPAGNE
BOLLINGER
MAISON FONDÉE EN 1829

Be a part of our family

Create unforgettable memories. Become a member of 1829
and access exclusive experiences with Champagne Bollinger.

Discover 1829
champagne-bollinger.com

True tone

A new generation is experimenting with the idea that your "season" determines your most flattering shades. Lynn Yaeger, a devotee of the muted palette, spins the colour wheel.

PHOTOGRAPH LARISSA HOFMANN

I want to be a Moonlit Winter! It makes me think of crunchy snowdrifts and hot toddies and burnished rosy cheeks and cherry-red lips. Alas, this is not to be. Jeannie Stith, the founder and CEO of Color Guru, tells me that I am only half right – due to unsuspected greenish tints in my eyes and a yellow undertone lurking in my otherwise ghostly face, I am actually a Vivid Winter. Which means that, in addition to my usual funereal-grey-and-black palette, I can allegedly add chartreuse, shamrock green and one specific shade of lemon yellow to my repertoire. This comes as quite a shock to me, since a lifetime of shopping has perhaps once or twice found me attempting to don chartreuse or shamrock and then running screaming back to 50 shades of grey.

I am having my "colours" done by Stith because, as it turns out, colour theory is suddenly back, mesmerising a whole generation of rabidly enthusiastic TikTokers – people far too young to remember the previous incarnation of this craze. The appeal remains the same – carefully analyse your skin tone, hair

and eye colour, figure out what your "season" is, and pretty soon you will be able to rush out and buy the perfect make-up, and also build a capsule wardrobe composed entirely of things that will actually look good on you, as opposed to the heap of rejects that are currently overflowing your wardrobe.

If you are of a certain age and have a long memory, you may recall that back in the 1980s, a book called *Color Me Beautiful* was a hit with women all over the world, eager to find out their respective seasons. A perusal of the book now provides a harrowing time capsule with unintentionally hilarious anecdotes of autumn mums forcing summer daughters into autumn colours; allegedly real-life tales of women like Kathy, who lost six kilograms in 12 weeks – yikes! – had her colours done, and became a therapist. And there are even celebrity shout-outs to people like Farrah Fawcett, a summer; Zsa Zsa and Eva Gabor, both springs; and Diana Ross, a winter.

If the advice here regarding how to build your wardrobe has thankfully been consigned to the rubbish bin of history – pantyhose! – the essential questions the book seeks to answer – the simple and heartfelt, "Why do I feel like crying when I am confronted with 30,000 shades of lipstick and eye shadow?" and "What colours actually look good on me?" – ring as true today as they did four decades ago. Only now, we have the ability to share our faces and our potential ensembles with untold thousands of people over sites like Instagram. Just search TikTok for "colour theory" and you will find multitudes eagerly sharing their adventures, a phenomenon our predecessors over at *Color Me Beautiful* could never have imagined.

Contemporary DIY instructions on how to discern your colours are everywhere on the internet, but they are not for the faint of heart. One particularly terrifying site gives stern edicts on lighting and camera exposures, offers dictates on how to discover your skin undertones, and teaches you how to drape what seems like thousands of different coloured remnants on your shoulders while you take an endless stream of selfies.

Daunted and frankly exhausted by the mere prospect of this project, I am beyond grateful when I find Color Guru, which offers to do the hard work for me. The site only requires that you send over at least seven photos – including one sans make-up, which I assented to in the name of scientific research for this article and which is still giving me nightmares – and a few days later they will send you your 15-page custom "Colour Radiance Report".

The site counsels upwards of 800 devotees a month, and for VIP clients, Stith herself – a Calm Summer, if you are wondering – will do an analysis over Zoom, which is how I find myself hunched over my laptop as she explains to me that "there used to be only four categories, one for each season, but as soon as you start looking at people and their colouring you see this wide variety".

We scroll through pics of my hideously unmade-up face surrounded by colour wheels: "Your skin tone leans cool, so cool colours will look better on you. This gold is making your skin orangey, the silver is brightening you!" And as for muted shades, "It looks like there's dust on your face!" I am contemplating my dusty visage as Stith promises to send me my personalised digital colour card and a laminated version to arrive shortly in the mail. "We've sent colour cards to 28 countries – we have a huge following in Canada, the UK, Australia and Scandinavia." This colour theory renaissance is indeed an international phenomenon, sweeping the Far East in particular. Elise Hu, the author of *Flawless: Lessons in Looks and Culture* from the K-beauty capital, tells me she believes that "colour theory in Korea benefits from the conflation of old and new, ancient and current, that works so well in selling K-beauty trends generally … It's based on the five main colours you see in traditional Korean costuming – on one hand you have these symbolic colours passed down from many generations, on the other you have high-tech diagnostic devices that analyse your colours … projecting an aura of what's new and next." Among these diagnostic devices, she informs me, are shopping centre kiosks where you can input information about your skin, hair and eyes, and get an instant readout on whether you are a Warm Summer or a Cool Winter.

> "People get very excited, especially if they only wear black and white. They say they would never have picked out a bright colour"

When I phone up Lily and Lizzie Heo, Korean sisters who own Seklab, a colour analysis studio in Manhattan, they confirm that indeed, they are swamped with clients, everyone from young professionals who want a consult before they buy expensive outfits to prospective brides who, as if they don't have enough to worry about, need a fast answer to the burning question: am I a pure white or a creamy white?

"The Japanese first took colour analysis seriously, and Koreans made it popular. Koreans are very mindful of how they look, and not just the women, and not just young women," Lizzie Heo tells me. "A lot of the make-up in Korea is divided into seasonal colours. Stores have separate departments for warm and cool tones."

Seklab offers an in-person service and relies on those infernal drapes to unlock the secrets of your season. "Once we put the drapes on people, they might see they are a spring as opposed to their usual colours. A lot of them are really surprised." I feel like she is talking directly to me when she says, "People get very excited, especially if they only wear black and white. They say they would never have picked out a bright colour, but they might try it as a vacation piece."

I am not going on holiday any time soon, and even if I were, would I pack a canary frock or a lime cardigan? Okay, maybe not. But perhaps I could gear up the courage to try, say, the teal eye shadow that unexpectedly showed up on my custom palette? And one thing is certain, it is a lot more fun to visit a boutique brandishing your laminated card than it is to stand half naked in a fitting room, a pile of colours you really shouldn't ever wear puddled at your feet. Instead of bemoaning your droopy physique, you could be singing and dancing your way through the racks, searching only for candy apple red and deep sea blue, secure in the knowledge that there isn't another Vivid Winter out there exactly like you.

Lucy Folk.

This image and surrounding, looks and jewellery from Lucy Folk. Above, a piece from Lucy Folk's collboration with Lido swimwear.

COLLAGE: GEORGIA HILLIARD. PHOTOGRAPHS: DAKOTA GORDON DIDRIASSON, HANNAH SCOTT-STEVENSON

Temperature rising

Our local designers have forged a globally hailed path as leaders in resortwear. For the latest instalment of our Vanguard series, the next names ready for their moment in the sun.

WORDS ALICE BIRRELL AND JONAH WATERHOUSE

Lucy Folk

Most know Noosa-based designer Lucy Folk for her bold, talismanic jewellery. That soon may change. A beloved mainstay in the local fashion landscape, she's been adding to her nearly two decade-long repertoire with an increasing focus on ready-to-wear, and her approach is not unlike her general aesthetic: organic.

"My evolution with textiles has been a very natural journey," says Folk, who is her brand personified: sun- and salt-kissed hair, always swathed in a rainbow of optimistic brights and a jangling collection of her own jewellery. Though she introduced clothing a few years back, with a range of summer-ready robes, cotton short sets and tunics, lately she's pushed things to another, elevated realm. "This summer we will debut a very small premium apparel collection for the first time, which is something I am really proud of," she shares.

Inspired by traditional techniques practised by artisans globally from Italy to India, craftsmanship is the starting point, maintaining the tactile, raw elemental feel of her oeuvre. Every piece will be handcrafted individually, taking up to a few weeks to complete. "Similar to a bespoke piece of jewellery," she says of the dresses entirely covered in hand-embroidery, and the gold toggles and zips, all of which builds on last year's debut of eveningwear that included a shift dress embellished in six kilograms of glass caviar beads. It is labour intensive and detail oriented. "Training as a goldsmith has shaped my practice in this way. I always ask what detail can be added or done by hand. For me, the beauty is in very small details." While the palette was inspired by precious gemstones: jade, carnelian and aquamarine, the comparisons don't end there. "We started with a lot of gold plating and crochet and now have a wide offering of diamond fine jewellery," she says of her original discipline, a path she's following with her clothing: from everyday cotton separates to heirloom dresses. "People come to us for something different and something special."

Holding a global outlook is already proving fruitful for her ready-to-wear designs: a collaboration with luxury Italian swim label Lido has recently debuted alongside work with the buzzy Mallorcan Hotel Corazón, where Folk designed the uniforms. It's all filtered through her sun-drenched prism. "I have always been inspired by a free-spirited approach to life, slow living, and wellbeing." *Alice Birrell*

Backstage at the TAFE show, and left.

A dress from resort '24.

Eden Maytal.

One of Maytal's looks at Australian fashion week 2023.

Eden Maytal

Resortwear is usually associated with summer, but emerging designer and TAFE graduate Eden Maytal sees things differently. Her newest collection, which debuted in the Innovators show at Australian fashion week this year, layered warm-weather items like linen shirts and sheer dresses with thick stockings, knits and beanies. "It's important that you can show how your classic cotton skirt, shirt or dress can be styled to more than just one season," Maytal shares.

The designer's garments, which are made to be wardrobe staples all year round, are crafted with painstaking intricacy. A blue dress from this year's show, repurposed from a tablecloth and hand-embroidered with hundreds of buttons, went viral on social media before it was nabbed for a music video by American artist SZA. "Turning a non-traditional form of embellishment such as a button into a unique detailing that looks luxurious was a form of rebellion for me," she says of the dress, which was inspired by her European and Middle Eastern heritage.

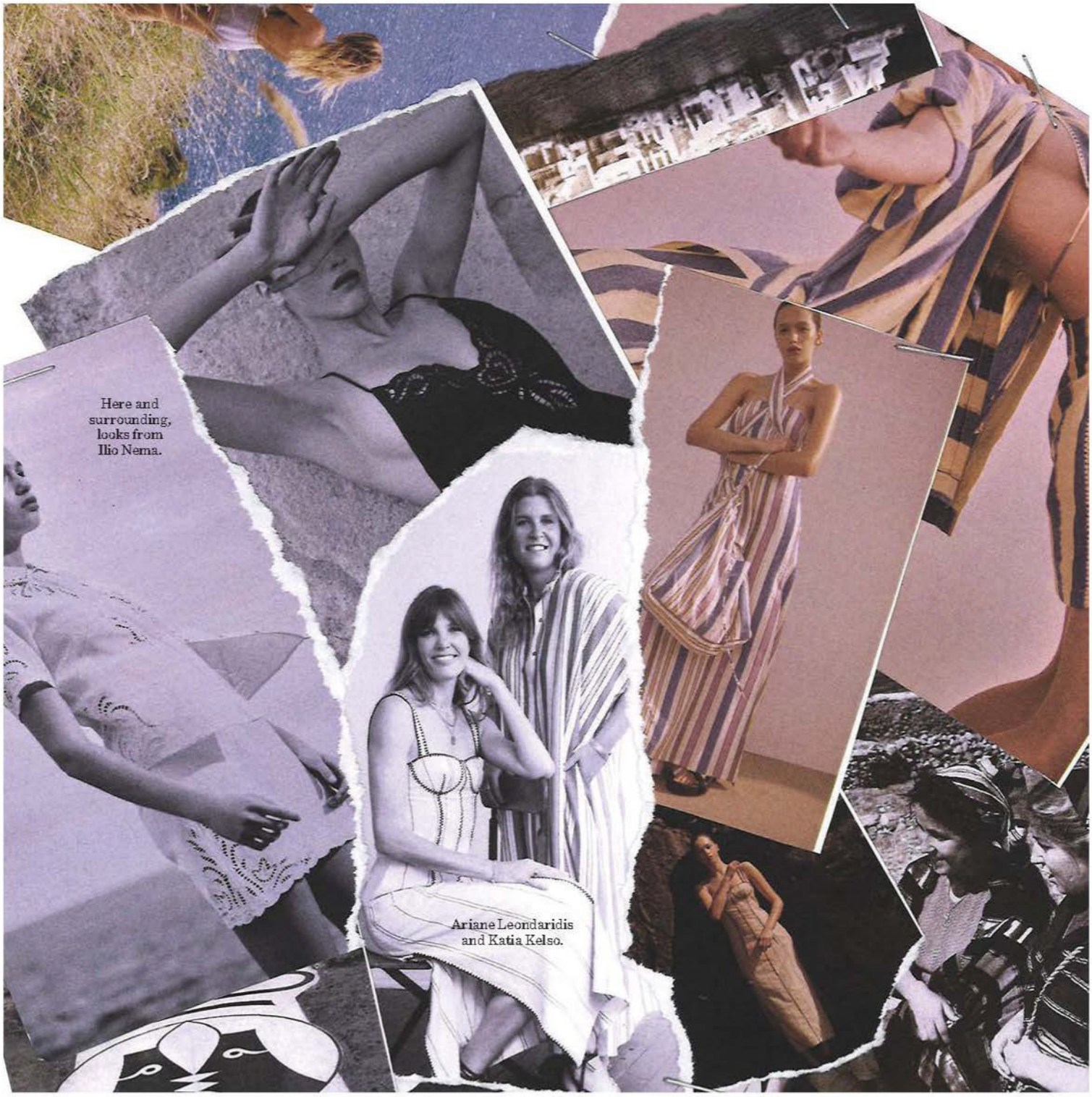
Maytal hopes to curb fashion's waste problem with recycled, transeasonal and multipurpose clothes. "I wanted to have pieces that I could see people wearing while going to work, at a party, or as an elevated day outfit." A recent collaboration with Nike, where Maytal fashioned a soccer jersey into a summer dress, proved her talent for creating clothes that sit between worlds. *Jonah Waterhuose*

All That Remains

As the name suggests, Leaha Lockley's brand All That Remains is in the business of making family heirlooms, to be passed down through generations. "There is so much beauty in the art of making garments by hand … it's deliberate, mindful, and leaves little impact on the planet," she says of spinning pieces by hand, which is a rarity in 2023.

It's an integral part of the approach at All That Remains and adds a sentimental feel to its pieces. Take the crocheted resortwear made in limited releases, or hand-embroidered, no-two-are-the-same cotton camisoles. Five years since founding her brand, Lockley now ships overseas, and she notes that the appeal of her pieces extends far beyond the brand's base in Sydney's slow-paced Palm Beach. "I've found that All That Remains pieces are talking points, stopped and admired – they seem to create conversation and connection," she says. *JW*

Leaha Lockley surrounded by her designs.



Here and surrounding, looks from Ilio Nema.

Ariane Leondaridis and Katia Kelso.

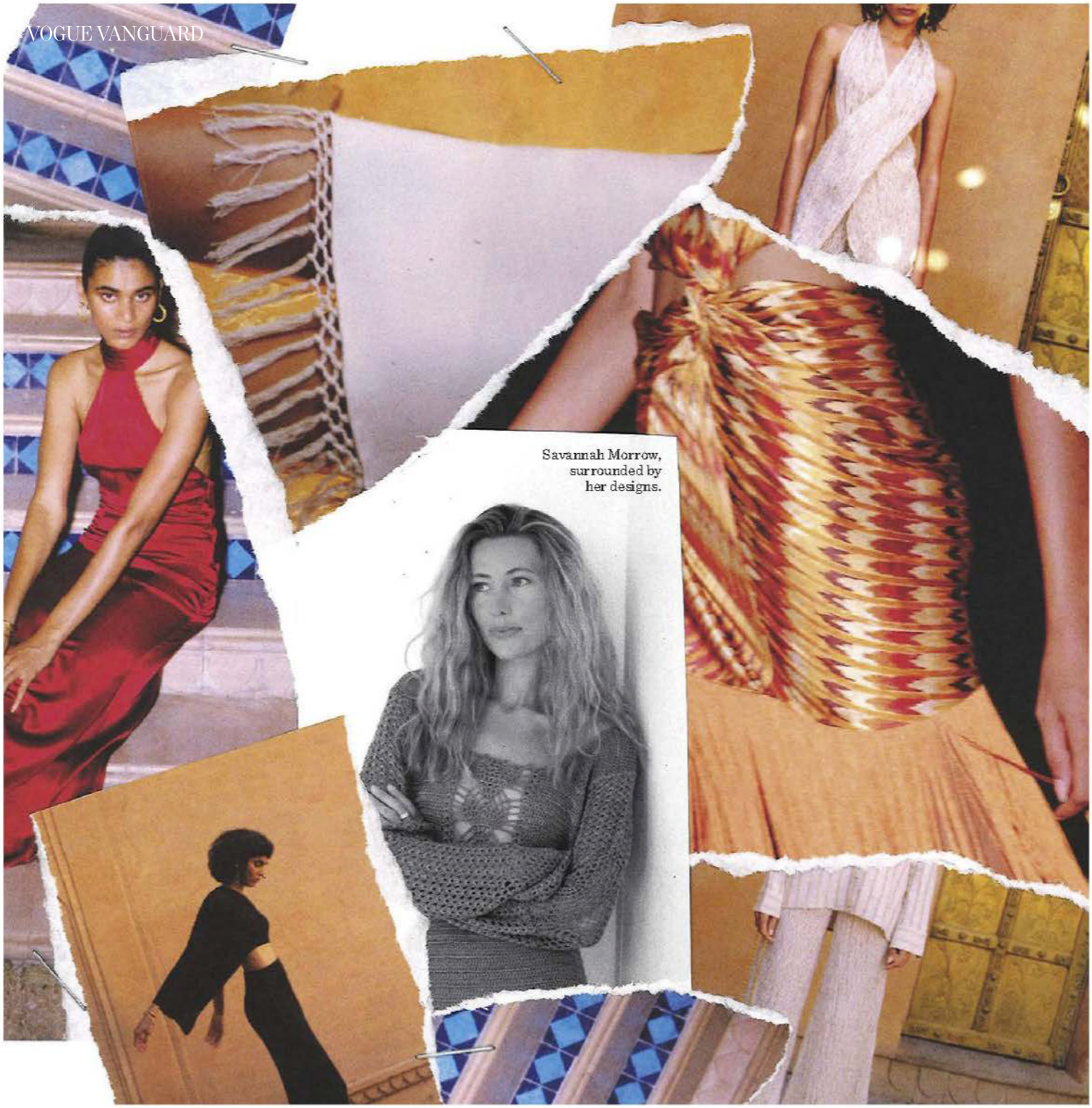
Ilio Nema

It is a testament to Australia's pedigree in resortwear that friends and co-founders of Ilio Nema, Ariane Leondaridis and Katia Kelso, left New York and came home to start their label. Greek for "sun threads", Ilio Nema's seeds were sown during the pair's time working at Ulla Johnson. Bonding over their shared Greek roots and respect for the artisanal skills of craftspeople, they launched their brand during the pandemic, with a clear mission to create ethical, thoughtful summer clothing.

Now everything, from the gold-seed beading to the hand-crocheted stitches edging their caftans, mini-skirts and bikinis, is an actualisation of their considered intent. "We craft Ilio Nema in very limited quantities and don't over-produce," says Kelso. "We work with rural communities in the south of India who handweave our fabrics using centuries-old techniques," adds Leondaridis. "We started mostly making stripes and playing with colours and textures, honouring textiles and tactility."

With a healthy line-up of local stockists and now global e-tailer Moda Operandi on board, the pair is using their combined 20 years of experience to explore accessories and homewares, and – a hallmark of local labels who have made it big overseas – summer clothing that works in an international setting. "Now that we're expanding, we're also contemplating how our customer wears Ilio Nema in the context of a New York or Parisian summer," says Leondaridis. *AB*

MAKAYLA LOVES, MASON MACKENZIE WOOD, ANNE PEETERS, ROB TENNENT



Savannah Morrow, surrounded by her designs.

Savannah Morrow

"Growing up surrounded by nature in Australia, I learned from a young age that there is a cycle," says designer Savannah Morrow. "Everything we take from the Earth comes back in one way or another."

Although she's been based in Los Angeles since 2018, this Australian-born respect for the environment underscores Morrow's approach at her eponymous label, which specialises in warm-weather attire with a conscious twist. Products range from swimsuits and singlets to lacy blouses and halter-neck gowns that put ethical construction at the forefront. She uses Pyratex, a wood-based Spandex alternative, to produce her swimwear. "It's disheartening to realise the direct impact we have on our marine ecosystems when we wear synthetic fibres," she says. "Enjoying the beauty of our environment shouldn't come at the cost of it."

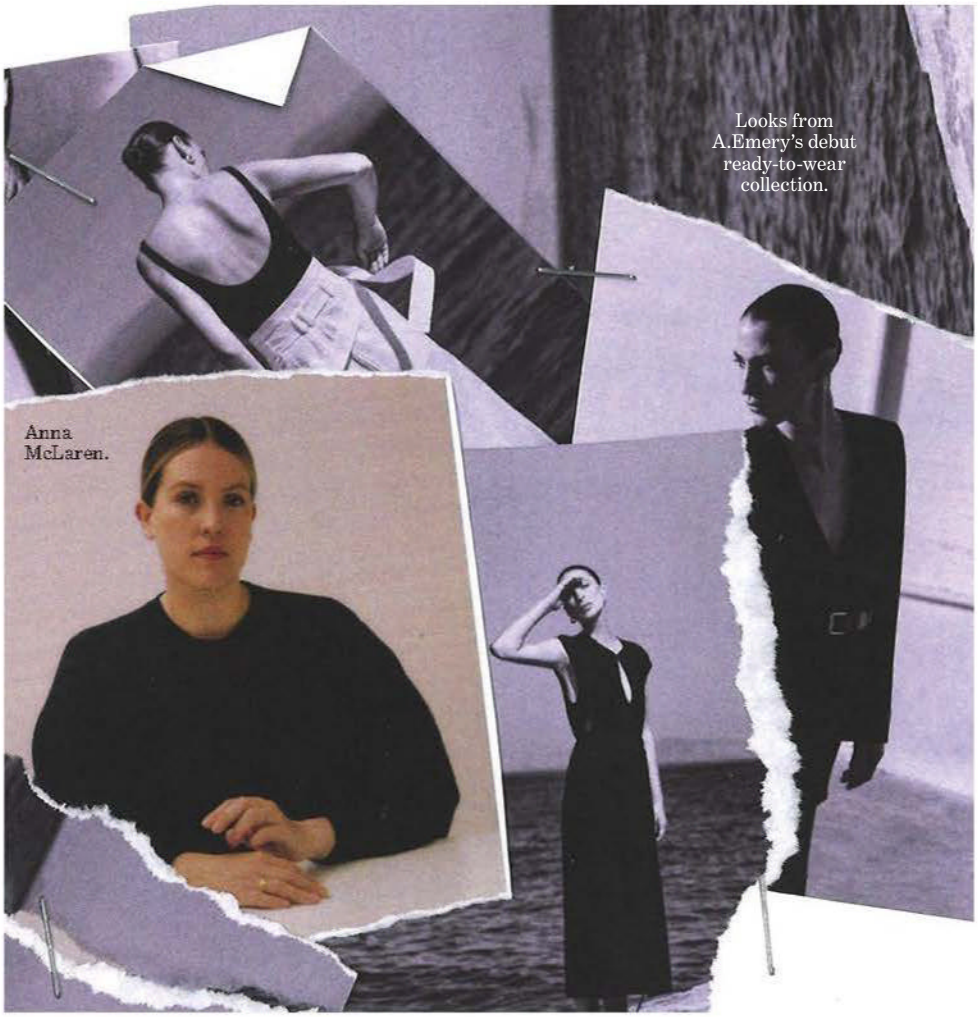
Morrow's brand now sells worldwide, thanks to a handful of celebrity endorsements in her early days. "Before I launched online, I was selling at markets in LA and Candice Swanepoel posted [a photo] in my Elouera top," she recalls. Bella Hadid has since been seen in Morrow's relaxed shirting, while her sister, Gigi, favours the designer's hand-crocheted camisoles. Those camisoles, like other pieces in her line, are fastened with a wooden button to reference nature. "I tend to lean towards simpler silhouettes with a laid-back essence and then add in natural elements like wooden beads or buttons to pull them back down to earth." *JW*

JIM A. BARKER, GETTY IMAGES, PHILLIP HUYNH, ADRIAN MARTIN, PHU TANG, LAURE VAN HUFTE

A.Emery

Offering a Melbourne perspective on summer dressing is Anna McLaren, who has made a name for herself via crisp lines and clean design. "We live a more city-centric cosmopolitan lifestyle [in Melbourne] and while perfect for holidays, lightweight cotton summer dresses don't often feel appropriate here," the designer explains. Thus far known for her pared-back leather sandals, McLaren – whose training was in ready-to-wear at The Row – is fulfilling her masterplan with the launch of tailored shorts, wrap skirts and lightweight blazers.

A.Emery clothing is cut from mostly natural fibres that include wool, which, in true Melbournian fashion, McLaren insists is summer-friendly. "Wool is often seen as a winter fibre, [but] it has an incredible breathability for summer," she says, pointing to lightweight trousers in a "tropical" wool – a more open weave and lighter gauge. "Summer to me is about the long warm nights, sitting outside at a restaurant streetside," she says. "Course upon course of food shared with family and friends." *AB*



Looks from A.Emery's debut ready-to-wear collection.

Anna McLaren.

Hats from Re/lax Remade and left, Barker with her father.

Karina Barker.

Re/lax Remade

When creatives say they like to immerse themselves in their work, few mean it as literally as Karina Barker, who crafts hats from upcycled archival designer towels for her label Re/lax Remade. "I mean literally, on the floor, surrounded by hundreds of towels," says Barker.

The designer is compelled by how the transformation of preloved textiles can reframe what we see. "I feel a bit like I'm rescuing this material from obscurity, and I'm so motivated by this; so much of value exists already," she says of the hats, handmade by a small team in Sydney. Sometimes the value is obvious – made from towels by Saint Laurent, Hermès and Chanel – but otherwise she revives 70s towels into elevated versions of her initial inspiration: her dad's pharmacy-bought terry towelling hat.

Her hat designs continue to evolve, and next she plans to expand into summer wear. "I've been slowly building a collection of older, hand-loomed towels, some of which date back almost 100 years," she says. "Many feature a beautiful, unfinished fringe, which I think will be perfect for dresses, tops and jackets." Watch this (head) space. *AB*

Looks from Maara Collective.

Maara Collective founder Julie Shaw.

Maara

So often is style in this country tied to a coastal lifestyle, it is refreshing to meet someone who takes in broader facets of this vast continent. "Desert sand, ochre yellow, opal blue," reels off Julie Shaw citing colours used in her four-year-old label Maara Collective. "I love to showcase elements of country like fire, rock, water, sunrise and sunset. And of course culture."

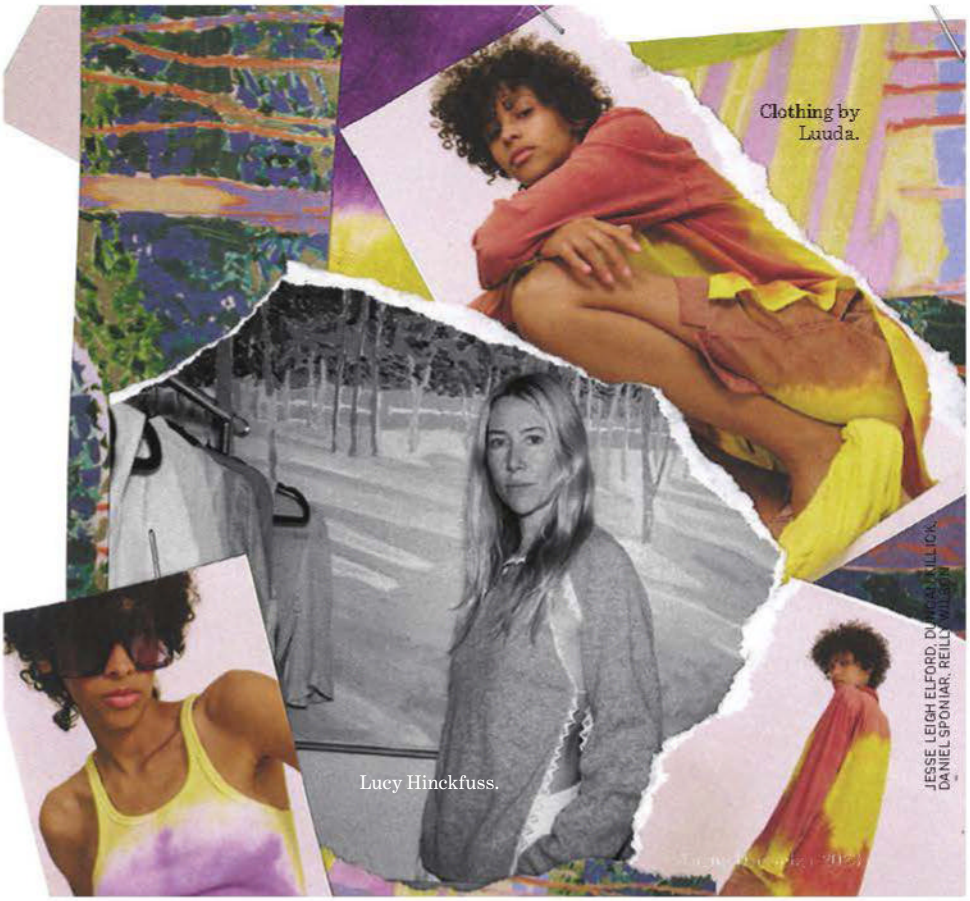
Shaw agrees the definition of Australian resortwear is evolving: she's one of the creatives helping the change, working collaboratively with First Nations artists to transpose their work onto silk and linen clothing. Her pieces are light and airy, yet steeped in the weight of 60,000-plus years of history of Indigenous culture. To date, the Yuwaalaraay woman has worked with Ernabella Arts in the APY Lands, Bula'bula in Arnhem Land, the dancing lines of artist Lucy Simpson, and the freshwater pearls of Worimi designer Krystal Hurst.

As the inaugural recipient of the National Gallery of Victoria's (NGV) Indigenous Fashion Commission in 2022, Shaw's output is highly regarded. The ochre gown that was a result of the commission incorporated the work of weavers from Bula'bula. If the mood of her work speaks to a mature design eye, it's because Shaw has clocked hours working in London at a design studio, fresh off studying fashion at the University of Technology Sydney. "It was an exciting time for me as a young creative," she reflects, saying it sparked her now global ambitions. "To take the Maara brand, with the true essence of Australia, to a global audience, and bring our collaborators along." *AB*

Luuda

Tie-dye and eveningwear aren't usually put in the same basket, but growing label Luuda poses the question, why not? Founder Lucy Hinckfuss splashes lysergic patterns across cotton and linen to bring colourful vibrancy to her summer attire, which she intends to be worn during the day or at night.

"People want their bodies to feel light and free at this time of year, so it's important to make designs that give that cool, happy feeling of being on the beach," Hinckfuss says. The attitude towards dressing in Bondi, where she lives and founded her brand, are an ongoing inspiration. "You can go for a swim after work then rinse off and put on a dress and head to dinner with saltwater in your hair," she explains. Luuda's new knitwear release, which features a merino wool and cashmere blend with side cut-outs, taps into that exact lightness of being. *JW*



Clothing by Luuda.

Lucy Hinckfuss.

JESSE LEIGH ELFORD, DAVID ALLLICK, DANIEL SPONIAR, REILLY WILSON

frank green
frank green
frankgreen.com.au

PASPALEY Lunar Solar necklace, and Full Moon ring with Gem in Pearl ™ technique, both P.O.A.

Uneclipsed

Paspaley's newest creations take inspiration from the moon, while elevating the jeweller to unprecedented new heights. By Alice Birrell.

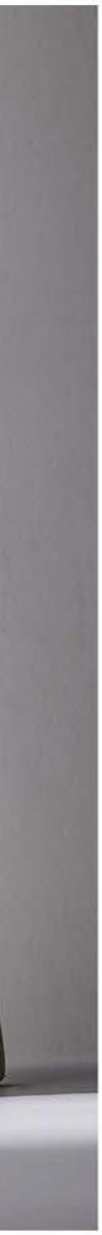
ART DIRECTION ARQUETTE COOKE
STYLING ISABELLA MAMAS
PHOTOGRAPH EDWARD URRUTIA

Most of us see insects flitting around a light at night as a nuisance, others are struck by a flash of inspiration. Like Paspaley designer Catherine Büman who, late one evening on a design trip to a wild corner of the Kimberley, witnessed tiny, winged bugs drawn to her light. "Ideas were flowing, she wasn't ready to go to bed," says creative director Christine Salter. "So these bugs just kept on coming and falling onto her page." Phototactic, it is said they are drawn to light in a case of mistaken identity, thinking it is the moon by which they purportedly navigate. "I actually love that, because it's almost like the round pearl … it's like a symbol of the moon itself."

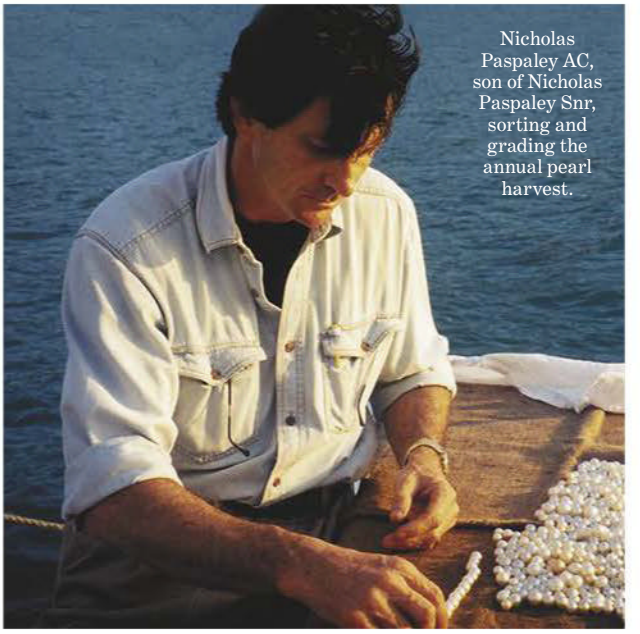
The result is a remarkable cocktail ring featuring a round pearl with minute glittering insects in round and marquise-cut diamonds fixed to its side. The setting, in which a stone is set directly onto the pearl's surface, is a world first and currently patented by Paspaley. Taking three years to perfect, the process uses no glue and no screws, just a delicate scaffolding of precious metal that accommodates the shape of each naturally formed pearl. The Gem in Pearl™ cocktail ring and four elaborate necklaces are the centrepieces of Paspaley's newest collection, Moonlight.

The collection's origins, however, predate this encounter, and were unusual by Paspaley standards. "Ordinarily, any idea for a new collection comes about when I'm in the Kimberley, when I'm at the source of our pearls," explains Salter, who is composed but deeply passionate about her family's work. She is the granddaughter of Nicholas Paspaley Sr, who ran his own pearl lugger off Darwin in the 1930s. "[But] Moonlight was different, because it came about at a time when we're all locked up inside. There was this one night, I don't know if you remember, there was that Supermoon. Everyone was photographing and putting it on social media," she recalls. "I went outside, to look at it for myself and there was like this magnetism. It was connecting us all."

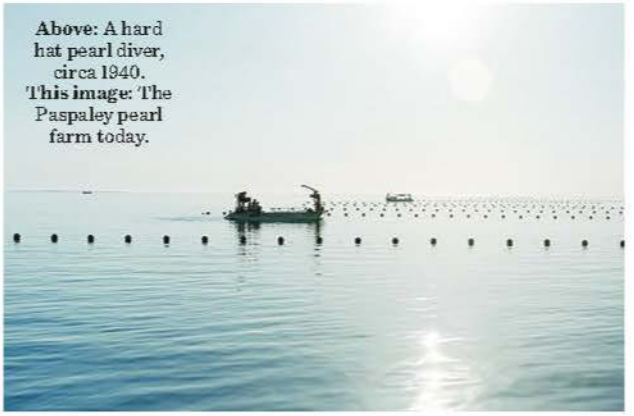
Paspaley's inspirations under Salter, who began as creative lead in 2010, have given new life to the traditional notions of pearls as stuffy and traditional via the raw, wild inspiration from the company's operations in the Kimberley. Here, she began looking into the storied, and primal, mythology of the moon. "Pearls have been referenced alongside the moon throughout history in all



"Yesterday, my cousin, Michael, sent a photo of this extraordinary pearl sitting atop his fingers. It is exciting for all of us"



Nicholas Paspaley AC, son of Nicholas Paspaley Snr, sorting and grading the annual pearl harvest.



Above: A hard hat pearl diver, circa 1940. **This image:** The Paspaley pearl farm today.

different cultures," Salter says. In Hindu folklore they are dewdrops from the moon that fell into the sea; mermaids cried pearl tears in Japanese legend, so too the gods in Greek mythology.

This territory is somewhat new for Paspaley, determined in its mission to express contemporaneity and ambition in design. Added to its line-up of everyday pieces are show-stopping creations including the Lunar Solar necklace, a beguiling three-strand masterwork. Taking in a complex variety of settings to accommodate its sapphires, 10 pear-cut diamonds and 10 Keshi pearls, it creates a constellation mimicking the alignment of a solar eclipse. Sapphires in colour gradation are symbolic of the moon's phases, a fiery 4.08-carat oval-cut mandarin garnet represents the sun, while the moon, naturally, is a charismatic 16-millimetre round pearl.

Here, Salter takes a moment to point out the significance of its size. "It's not like diamonds where people kind of have a vague sense of rarity; but a 16-millimetre is as rare as a 10-carat diamond. A 16-millimetre round pearl is quite a significant thing."

With an expert's catalogue of pearl knowledge, Salter is clear in her convictions and ideas around design. With a debut collection as creative director in 2010 (she worked in the company prior in other areas of the business after studying at Sydney's National Art School), she quickly set about funnelling her family's pioneering spirit into the end product. "Each collection that we've introduced since I've been creative director has reinforced our story, a story that's born of adventure operating on a bit of wild pristine coastline in northwest Australia."

Her designs defy old-fashioned notions of pearls because from a young age Salter associated them with the grit and determination she had seen in farming them off a wild and remote coastline. "It wasn't until I became a young adult that I heard exactly what you're talking about – that pearls remind people of estate jewellery, things from the past, and are too precious to wear."

And so, wearability is key for Salter, expressed in versatile and convertible designs. For example, a clasp at the back of the Solar Lunar necklace can be removed and attached to a different strand.

"Women who are wanting to buy a piece of jewellery for everyday should be able to also wear it – if they want to – in the office, at a cocktail party, or out to lunch," she says. "It's probably more so in the case of our hero one-of-a-kind pieces. If you're going to be buying an important piece like that, we want women to wear it."

That confidence and sense of freedom could stem from her family's track record of success spanning near a century, but Salter frames it differently. "We've been pearling in northwest Australia for 90 years, when my grandfather first started, but we've only been retailing for 30 years as a brand, which is relatively quite new."

As she guides the identity of the brand today, she's building on her family's entrenched connection with the pearl, around which everything orbits. "Yesterday, my cousin, Michael, who's currently at sea – we're in the final stages of the 2023 harvest – sent a photo of this extraordinary pearl sitting atop his fingers. It is exciting for all of us; we all react to it when we see something like that," she says. "After all this time it doesn't wear off."

OTHER IMAGES: COURTESY OF PASPALEY. NM SCULPTURE, $1,600. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

CMC ALPHA

Nothing beats knowing you're trading in another league.

Step up to a new level of trading and realise your full potential.

Visit CMCAlpha.com

Seek independent advice and consider the relevant Terms and Conditions at cmcmarkets.com.au when deciding whether to invest in CMC Markets products. CMC Markets Stockbroking Limited (ABN 69 081 002 851 AFSL No. 246381).

GUCCI shoes, $1,330.

Ride on

Gucci's Horsebit 1953 loafers are shorthand for Italian style and are having their moment once again. By Jonah Waterhouse.

ART DIRECTION ARQUETTE COOKE **STYLING** ISABELLA MAMAS
PHOTOGRAPH LAUREN BAMFORD

As far as fashion brands go, Gucci's history is one of the more eclectic. Founded in 1921, the Florentine house was revived in the 1990s when Texan iconoclast Tom Ford's striking clothes and ad campaigns caused its cultural currency to skyrocket. Different visions under designers Frida Giannini, Alessandro Michele and current creative director Sabato De Sarno came after, but the Horsebit 1953 loafer – the brand's very first shoe – is an emblem of modern classicism that transcends tenures.

Invented 70 years ago, Gucci family scion Aldo Gucci was directly inspired by the horse bit – a metal piece attached to a horse's bridle for riding, seen affixed to the footwear's front arch. Aldo's love of the sport informed the shoe's robust shape, stitched in sturdy leather that channels the durability of equestrian apparel and is made to last. Apt for formal occasions, the loafers also work when paired with laid-back outfits. Think Jane Birkin wearing them with white slacks on holiday in the Côte d'Azur in the 60s, or a teenage Jodie Foster pairing hers with flared jeans and T-shirt, encapsulating a freewheeling 70s spirit.

The famous loafers have been reimagined over the years. In Ford's case, it was a version with a block heel that showed at his groundbreaking autumn/winter '95/'96 show and was worn by Madonna at the 1995 MTV awards. The designer famously credits Madonna's profession to reporters that she was wearing "Gucci, Gucci, Gucci" as the moment both appreciation for the brand, and recognition of the horsebit as a status symbol, exploded.

But for all the versions introduced over the years, the timelessness of the original is unparalleled. Today, the Italian house presents the loafer in a version relatively unchanged from its first iteration in 1953, in line with its current elegant and uncomplicated interpretation of the *la dolce vita* lifestyle. A modern icon? If the shoe fits …

From left: Matt Damon, in Gucci loafers, with Gwyneth Paltrow in *The Talented Mr. Ripley* (1999); Jodie Foster wears Gucci loafers with red-green stripes, a nod the Italian flag, in 1976.

GETTY IMAGES, LA PRESSE

Presents of mind

Giving goes beyond a gesture with *Vogue*'s curated edit for every persuasion: from the fashion-focused to the traditionally inclined. Joy, wrapped.

ART DIRECTION ARQUETTE COOKE **STYLING** ISABELLA MAMAS
PHOTOGRAPHS EDWARD URRUTIA

Flash of inspiration

Gifts that have an edge will thrill early adopters and the directional dresser.

Clockwise from top left: RALPH LAUREN bag, $4,299; BELVEDERE VODKA Chrome Edition Magnum, $105; MIU MIU bag $3,800; FAZEEK fork, $99 for a set of four; SUZANNE KALAN bangle, $16,400, from Kennedy; SAMSUNG Galaxy Z Flip5 smartphone, $1,649; CHANEL rings, $4,050, and $5,500, and watch (left), $11,950, from the Chanel boutiques; FENDI bag, $3,160; TIFFANY & CO. vase, $2,800; FUJIFILM Instax camera, $299, from Harvey Norman; LANCÔME Renergie H.P.N. 300-Peptide Anti-Aging Face Cream, $185; NÎLE Duplero candle, $65; PIAGET bracelet, $33,200; VALENTINO shoes, $2,380.

Well red

For the passionate, these offerings will spark deep conversations and ignite desire.

Clockwise from top left: BREITLING watch, $6,890; GIORGIO ARMANI Sì Intense EDP, 100ml for $278, and Lip Power lipstick, $66; FISCH lamp, $760; CHRISTIAN DIOR bag, $7,400; *Vincent Namatjira* (Thames & Hudson, $90); *Marrakech Flair* (Assouline, $185); GUCCI bag, $5,720; TRUDON candle, $499; CARTIER necklace, $26,300, and bracelet (left), $8,200; ORRIS soap, $35; ESTÉE LAUDER Pure Color Creme Lipsticks, $59 each; PENFOLDS Bin 389 Cabernet Shiraz 2021, $110; DINOSAUR DESIGNS bracelet, $105; AERIN Rose de Grasse Rouge EDP, 100ml for $340.

WORDS: ALICE BIRRELL
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Classic hits

Those who appreciate the understated and are classically inclined will treasure objects with traditional appeal.

Clockwise from top left: SAINT LAURENT bag, $3,200; JEAN PAUL GAULTIER Divine EDP, 100ml for $224; FERRAGAMO bag, $2,650; OMEGA x SWATCH MoonSwatch, $415; BOSE earbuds, $385, from Harvey Norman; FAZEEK glass, $79 for a pair; LOUIS VUITTON cup, $1,250; PACO RABANNE Fame Parfum, 80ml for $237; HERMÈS backgammon set, $10,485; TIFFANY & CO. bracelets, $11,500, and on vase, $24,400; MAISON BALZAC platter, $189; DIOR L'or de J'adore parfum, 50ml for $295; ESTÉE LAUDER Pure Color Creme Lipstick, $59; MAYBE SAMMY COCKTAILS Maybe Margarita, $69; PAUL SMITH Home Daydreamer candle, $127.

Art's desire

For the dreamers and creatives, choose things that will be loved for their enrichment of a lively inner life.

Clockwise from top: BULGARI bag, $4,960; IITTALA AALTO vase, $379; LONGINES watch, $6,400; BOLLINGER Rosé, $98; HERMÈS Trait d'Hermès Volume mascaras, $110 each; OMEGA watch, $9,575; *Ornament is not a Crime* (Thames & Hudson, $69.99); *Paul Bangay* (Thames & Hudson, $79.99); ALEX AND TRAHANAS cake stand, $340; FAZEEK glass, $119 for a pair; PASPALEY necklace, P.O.A., and ring, $32,800; DINOSAUR DESIGNS Stone Servers, $125; RIMOWA cross-body bag, $1,870; DYSON Supersonic hair dryer, $650; BURBERRY shoes, $2,090.

EDWARD URRUTIA
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Jacob Elordi stars as British aristocrat Felix in Emerald Fennell's new thriller, *Saltburn*. Elordi wears a NEW & LINGWOOD robe. BOSS vest. His own jewellery.

HAIR: EAMONN HUGHES. MAKE-UP: MARIA DOLCE. GROOMING: JILLIAN HALOUSKA. PRODUCTION: CHISATO YAMAMOTO

Class action

Dreaming spires, sexual obsession and indie sleaze collide in Emerald Fennell's scintillating new thriller *Saltburn*. Hayley Maitland meets the director and cast – including Jacob Elordi – to uncover the dark side of the British upper class.

STYLING AND PHOTOGRAPHS VENETIA SCOTT

"Oh, please don't, please don't, please *don't*." Ensconced between the plush furnishings, Churchill biographies and crystal decanters of Mayfair's 5 Hertford Street, Emerald Fennell is frozen, mortified, a cheese straw halfway to her mouth. "I am just not a serious figure."

You see, I've brought up a carefully repressed memory. Back in 2007, the same month the first iPhone launched, Fennell – then an English student polishing her thesis on "incest in modern drama" at Greyfriars College at Oxford – posed for a feature in *Tatler*. The issue – fronted, improbably yet gloriously, by Lindsay Lohan – honed in on that year's notable Oxford graduates. There, in among the requisite Guinnesses and Von Bismarcks, is a 20-year-old Fennell, "frequently found singing along to 90s megamixes", posing in a mirrored silk Matthew Williamson dress, a feather boa and pink satin Miu Miu Mary Janes. "I've never got over giving my tutor an essay with a lipstick kiss mark on it by mistake," she offered by way of comment on her university career. "I had put the paper in my mouth to get some cash out."

This sort of commentary, I learn, is typical of Fennell. She is as comically self-effacing about herself ("a flibbertigibbet", "a silly billy", "an unbearable child and quite possibly adult") as she is gushing about everything else. Her ferocious intellect is apparent within approximately 90 seconds of her sitting down in an armchair and dropping her JW Anderson Bumper at her Prada-shod feet. (Fennell has little patience for scrutinising women's appearances, but suffice to say, she has an English rose complexion and the perfect teeth of someone who has, however briefly, made her home in Los Angeles.)

Perched across from her in a quiet upstairs corner of the private members' club, I find myself wondering how many people in this world could transition directly from an anecdote about Vistaprinting "What Happens In Kassiopi, Stays In Kassiopi" T-shirts to an in-depth analysis of the continuing cultural relevance of *Jude the Obscure*. As Richard E Grant, who has known her since she was 13, tells me on the *Vogue* photo shoot, "She has a jolly hockey sticks public school persona, but her control and mastery on set, even with 250 crew members and enough lights for a military manoeuvre, is absolute. If she told us all to jump off a cliff, we would have done it."

The deceptive charm of the British upper crust is central to *Saltburn* – as is the fashion. The mid-noughties – it being a time of footless tights and ballet pumps, when the dregs of boho were giving way to nu-rave and indie sleaze – is rarely romanticised, but Fennell has managed it (think The Libertines' shrunken military jackets and Lily Allen's trainers and tulle) with such precision it's as if she is still standing in the queue for Kate Moss's first Topshop collection. Christopher Kane loaned elastic bandage mini-dresses from his spring/summer '07 London fashion week debut to the cast, while Fennell truffled out pieces such as an Edwardian-inspired jacket from Alexander McQueen's Sarabande collection from her own wardrobe. And then there are the accessories. As Fennell has it: "At the bare minimum, you will be needing a headband, dingly-dangly earrings, and a thousand long necklaces draped between your boobs, which have been hoisted up with a super, super padded bra, probably in a neon colour, that peeks out of your top."

All of the above are in evidence as *Saltburn* opens during Freshers Week 2006. Adrift in this sea of toffs is Oliver, a state-school alumnus, played by Barry Keoghan with the same implacable mix of eeriness and vulnerability that he brought to the role of Dominic Kearney in *The Banshees of Inisherin*. Oliver's social life raft finally appears in the self-inflated form of Felix (Jacob Elordi) – son and heir of the prominent Catton family – who takes him under his blue-blooded wing and, eventually, back to Saltburn, his ancestral seat, for the holidays. As the golden days of summer wear on, Oliver begins to question what – and whom – he would be willing to sacrifice to live an ivory tower existence alongside →

Elordi (left) wears a SUNSPEL T-shirt. OAS swim shorts. Barry Keoghan, who plays Oliver, wears an OLIVER SPENCER shirt.

Felix's family indefinitely. What follows combines the stunning scenery of a Merchant Ivory film with all the dark thrills of *The Talented Mr Ripley*.

Keoghan and Elordi aside, it's a heavenly cast. There's Lord Catton (Richard E Grant), a "land-rich and cash-bulging boy-man", according to Grant; Lady Catton (Rosamund Pike), an ex-model who "can't stand ugliness"; Felix's sister Venetia (Alison Oliver), a third-generation Sloane Ranger; and New York-raised cousin Farleigh, who, as Archie Madekwe puts it, is always having to sing (and dress) for his supper in this strange world where people "wear tuxedos to play lawn tennis and watch *The Ring* in custom silk pyjamas".

"I wanted to make something sexy. I wanted to make something about boys. And I wanted to make something that felt very different to the last thing I made," Fennell tells me. "And, honestly, my favourite genre slash subgenre of anything is: something happens in a country house one summer."

A few months earlier, a restless Jacob Elordi and I are fleeing the lights, cameras and microphones of a *Vogue* set in Oxfordshire's Shotover Country Park and cutting along a path in the house's damp, fragrant grounds, where a teenage Princess Anne once broke her nose after falling off a horse. For an Australian best known for playing *Euphoria*'s Nate Jacobs – the Dixie Cup-clutching, Ram 1500-driving personification of toxic American masculinity – he makes quite a convincing English gentleman, I point out. He laughs, noting that Felix may be a more "subtle" manifestation of patriarchal values, but, in many ways, he's even "scarier" than Nate, not least because he thinks he owns "well, everything".

The challenge of the role, for Elordi, was getting into the radically entitled mindset of: "I [genuinely] don't need to prove anything [to anyone]." Despite having a face that launched a thousand fansites and the role of Elvis Presley in Sofia Coppola's forthcoming *Priscilla*, at 26, the Brisbane native still worries that someone might just "take it [all] away" – something that Felix, with the privilege of primogeniture, has never had to consider. So Elordi took off into the California desert alone for a fortnight to practise swallowing syllables ("they don't even have to enunciate") and feeling within his rights to "occupy as much space as possible". Reading Evelyn Waugh, "a real treat", was helpful, as was spending a month in Chelsea before filming, where he learned that people in SW3 do indeed drink Pimm's and use the word "lush" without any trace of irony. "I was like, there's no way people behave like this, and then …"

I discover Keoghan in a chintz-filled guestroom, where he splays out across a four-poster and declares himself ready to be interviewed, then stops me. "This bed isn't actually comfortable," he says with a glint in his eye. "It doesn't even look the part. I mean, there are stains all over it. Even on the fuckin' ceiling." Shall we ring for the butler? I ask, as he begins inspecting the upholstery, and he lets out a cackle. As assuredly as the Cattons own Saltburn, Keoghan owns this film. It's a world "really the most furthest away as possible" from his own upbringing. The now 30-year-old lived in 13 different foster homes across Dublin as a child while his late mother succumbed to heroin addiction – meaning he had to dig deep in order to sympathise with Oliver's crushing embarrassment after he gauchely asks for a full English one morning at breakfast. "I'm always asking, 'Okay, what real pain has this person been through?'"

Much of the plot of *Saltburn* hinges on Oliver's inscrutability, meaning there's little that Keoghan wants to say about his character. What he is keen to speak about, though, is his child, "baby Brando", who accompanied him on the awards circuit for *Banshees*. ("He got dressed in Louis Vuitton for the Oscars – that boy is killing it.") Brando's mother, Alyson Kierans, gave birth in the middle of filming *Saltburn*, with the couple bringing the infant straight from the hospital to Northamptonshire rather than their home in Dundee, sharing the responsibilities of night feeds and nappy changes out between them. With a one- and three-year-old of her own, Fennell intentionally

designed her set to be as "family-friendly" as possible. "Childcare is a huge thing," she stresses, adding that – while much was made of her giving birth two weeks after *Promising Young Woman* wrapped – it was nothing compared to doing her job "with two small children".

Like Oxford, country houses are a setting with which Fennell is familiar; hers was an haute bohemian sort of childhood. Her father, Theo, is an old Etonian turned jewellery designer whose whimsical creations have earned him both the nickname "King of Bling" and celebrity friends such as Elton John, Madonna and Elizabeth Hurley. Together with Emerald's younger sister, Coco – now a fashion designer – the family lived in a Chelsea apartment crammed with antiques, decamping to their five-bedroom "cottage" in Hampshire when the mood struck, until a teenage Emerald enrolled as a boarder at Marlborough College, whose alumni include the Princess of Wales and Samantha Cameron.

Of course, the "grotesque privilege" of her existence, Fennell says flatly, "is notable" and something she's "hyper-aware of". She's certain she took a place at Oxford from someone more deserving. And yet, whether in spite of, or because of, her wealthy upbringing, she's much more of a workhorse than a show pony.

At 38 years old, she's been a series regular on *Call the Midwife*, acted as showrunner for *Killing Eve*, and appeared as Camilla Shand in *The Crown*, before her Oscar win for *Promising Young Woman*. Phoebe Waller-Bridge – whom she met on the set of *Albert Nobbs* in 2011 and has been close with ever since – has attested to her "Trojan" work ethic. It's been reported that Fennell would go home after 14 hours of filming and write into the small hours. In her early twenties, those late-night sessions manifested in two acclaimed children's books about a "spooky school" named *Shiverton Hall*, followed by a YA novel called *Monsters* in 2015. Already, in the latter, Fennell's signature combination of Vantablack-humour-and-bubblegum-aesthetics can be felt. "My parents got smushed to death in a boating accident when I was nine," her protagonist declares by way of introduction in *Monsters*, whose cover features a frosted cake topped with glacé cherries and human blood. "Don't worry – I'm not sad about it."

It's precisely this brand of humour that Saltburn uses to send up both England's national character and noughties culture over the course of its two-hour run time. Feelings, of any variety, are wretchedly "American"; Liverpool's precise location is "north"; parties must be fancy dress ("I can wear my armour!" Lord Catton exclaims delightedly when his wife announces she's throwing "a little gathering" for 200 people). It is, as Alison Oliver says "a period drama", albeit one that feels like it was written in purple glitter gel pen. The notion of cancellation, for one thing, is a foreign concept to the Cattons, meaning Lady Catton can casually refer to her daughter's bulimia as "fingers for pudding" and babies "being born drunk" to poor alcoholic mothers, and there's no one around to tweet about it.

The sharp hilarity means its social critiques cut all the deeper. In *Saltburn*, Venetia is a victim not just of 2007's worst trends (tiny scarves; wearing multiple belts at once) but its obscene sexism too. "She's one of those girls who got a lot of praise from looking well and putting effort into her image, so that's become her currency," says Oliver. "She doesn't really know how else to communicate. Control is a very big theme in this film, and for Venetia, that takes the form of control over image – and control over eating."

Then there is Farleigh, a biracial American who's dependent on the Cattons' perceived generosity and a victim of their painful snobbery (the Duchess of Sussex parallels draw themselves). His trajectory skewers the British peerage's much-denied allegiance to the notion of whiteness, necessitating a "constant performance" from Farleigh in order to be accepted, Madekwe says. "If Felix puts on whatever he finds on the floor, then Farleigh pretty much has to live in Gucci with as many visible logos as possible." Notably, Madekwe collaborated with Fennell to address the tension around Farleigh's ethnicity more overtly in the script. "As someone who's mixed race, there's a lot of shame and guilt that comes into playing up the side of yourself that other people find most acceptable, and Farleigh definitely risks losing himself through that."

Back at 5 Hertford Street, Fennell won't be drawn on questions relating to the nuances of racism, sexism and classism in the film. To her mind, any political critique encoded within the film is ultimately secondary to its central preoccupation.

"Really, it's a film about first love," she tells me. "Generally, because I'm quite facile, I think everything has to do with sex, and I think our fetishisation of the country house and titles is completely sadomasochistic. And it's similar in America. There's a world in which *Saltburn* could have been set in the Hamptons … But I'm utterly obsessed with how we relate to things that we want and desire and also kind of hate and know are unattainable – things that we know will never love us back, whether that's a person or a house or a culture. And yet we can't fucking stop being desperately attracted to them. My question is: why?"

I'm still pondering this question some time later as we head out of 5 Hertford Street's discreet front door and into the sunshine, and Fennell turns to me with a look of pure relief on her face. "God," she says, taking a final glance at the building's red facade. "That was a bit posh, wasn't it?"

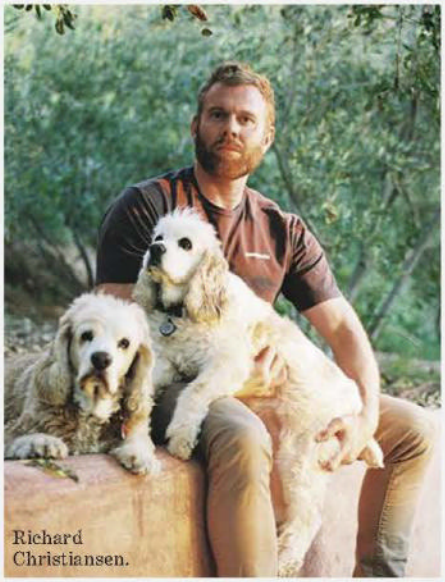
Saltburn *is in cinemas now and streams on Prime Video from December 22. All interviews and photography completed before the SAG-AFTRA strike.*

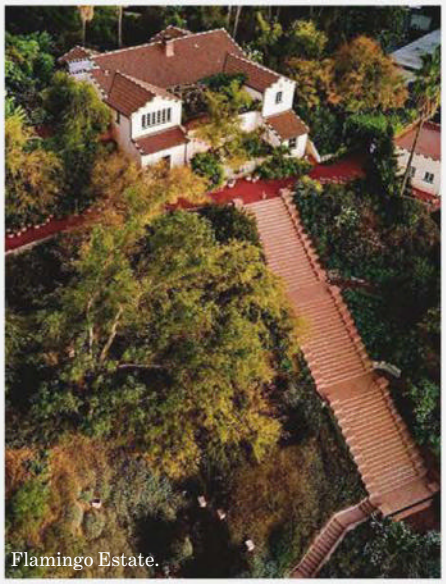
Rosamund Pike stars as Elsbeth Catton. Pike wears a BOTTEGA VENETA dress. JEWELS UK earrings. MANOLO BLAHNIK shoes.

VENETIA SCOTT

California dreaming

Richard Christiansen, founder of Los Angeles cultural utopia Flamingo Estate and its lifestyle brand, shares his guide to the city.


Richard Christiansen.


Flamingo Estate.

The similarities between the lifestyles in Australia and Los Angeles – the cultural hub of laid-back Southern California, bordered by desert and the Pacific Ocean – have been noted by many. For Australian Richard Christiansen, stumbling across a deserted Mission-style mansion in the city's hills 10 years ago was an excuse for a change of scene after becoming exasperated with the urban jungle of New York City.

"Somehow, miraculously, [the house] had sat largely untouched for 65 years, disguised by its high trees and wobbly access road," Christiansen recalls. In 2020, he founded lifestyle brand Flamingo Estate and started to make products like candles, oils and lotions with ingredients from his garden. "The vast garden and orchids [at Flamingo Estate] remind me to pay attention to what is real and true in this city … like all of us, it's growing and changing constantly," he notes.

Three years on, Flamingo Estate employs more than 150 people who harvest the herbs, vegetables and fruits in its products. Raised on a farm in outback Australia by parents who are now beekeepers, Christiansen uses other hillside properties to harvest honey, even placing hives in gardens owned by friends like Julianne Moore, Cher and the Bibers. "It has been wild to see how different honey is garden to garden, even in Los Angeles," he says of the product, which is sold through Flamingo Estate with proceeds going to charity.

The Estate itself is now an LA cultural pillar, hosting everything from private parties to magazine cover shoots. In that time, Christiansen has only become more enamoured with the city he now calls home. Here, he shares the must-see spots in the City of Dreams that have informed and inspired his nature-centric life.

Fine dining

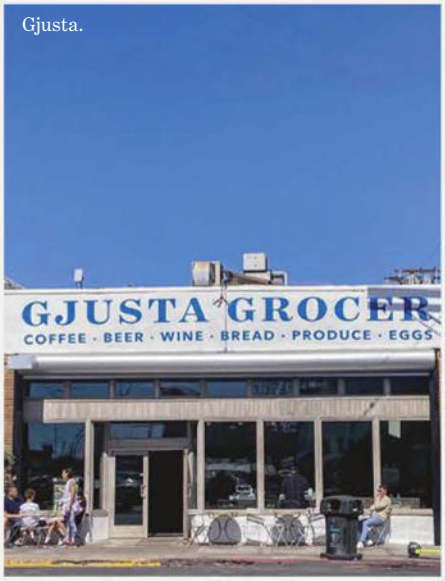
DAMIAN (DOWNTOWN) "Chef Jesús 'Chuy' Cervantes and his team have created an impeccable menu. In a very short time, it has become one of the best restaurants in Los Angeles, hands down. They serve my Flamingo Estate rosé."

THE BIRD STREETS CLUB (WEST HOLLYWOOD) "The most elegant place in Los Angeles. The interior feels like an Italian ocean liner, and the people are dressed like they were mid-voyage, heading for Rome with truckloads of great clothing in their Ferragamo trunks."

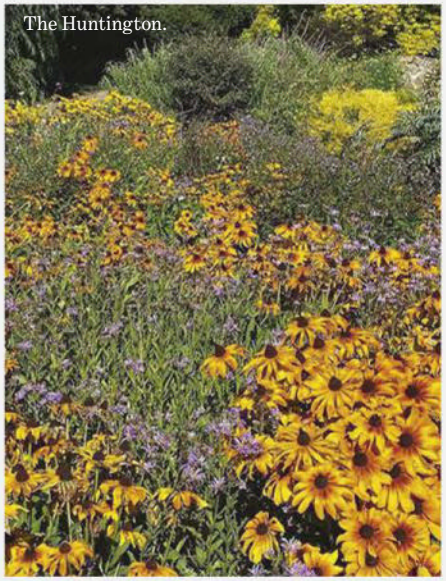
Cafes

HIGHLY LIKELY (HIGHLAND PARK) "Opened by chef Kat Turner who collaborated on the Flamingo Estate cookbook and has become a close friend."

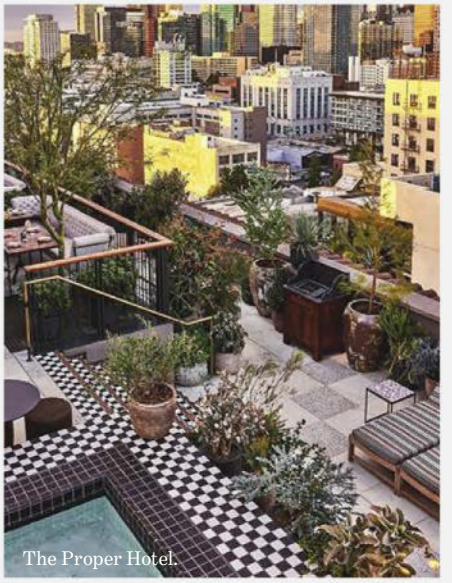
Meyers Manx Cafe.

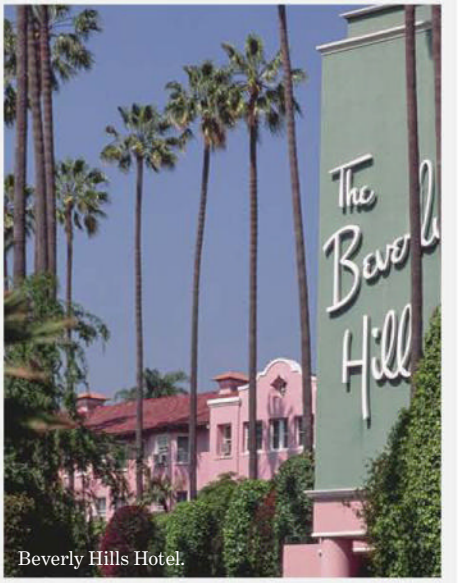


Gjusta.


The Huntington.

Damian.


The Proper Hotel.



Beverly Hills Hotel.

GJUSTA (VENICE) "Almost every Friday I drive all the way over to Venice and have breakfast on my own. I drink coffee and eat eggs and take stock of the week."

MEYERS MANX CAFE (MIRACLE MILE) "Grab a bite and then go look at the vintage Porsches in the Petersen Automotive Museum. They also have the best burrito in town (my secret obsession)."

Museums

THE HUNTINGTON (SAN MARINO) "Just for the garden, I take everyone there. More than 100 years old, Desert Garden is one of the largest and oldest assemblages of cacti and other succulents in the world."

Destination shopping

MOHAWK GENERAL STORE (SILVER LAKE) "For some Dries Van Noten, Bode, Jacquemus and Acne, founded by my wonderful friends Kevin and Bo Carney."

FIELD + FORT (SUMMERLAND) "A homewares store in Santa Barbara. Ellen DeGeneres introduced me to them and told them to stock our products; they have a very refined eye."

SANTA MONICA FARMERS' MARKET "Where we meet all our friends who are growing and harvesting the best produce in the world. Just make sure you go on Wednesday … the day all the chefs go."

Bookstores

OWL BUREAU (HIGHLAND PARK) "There are no bookstores in LA, which is why I opened Owl Bureau, devoted to architecture, fashion and design."

Hotels

THE PROPER HOTEL "There are locations both Downtown and in Santa Monica, designed by our friend Kelly Wearstler who also designed our Christmas Gingerbread House."

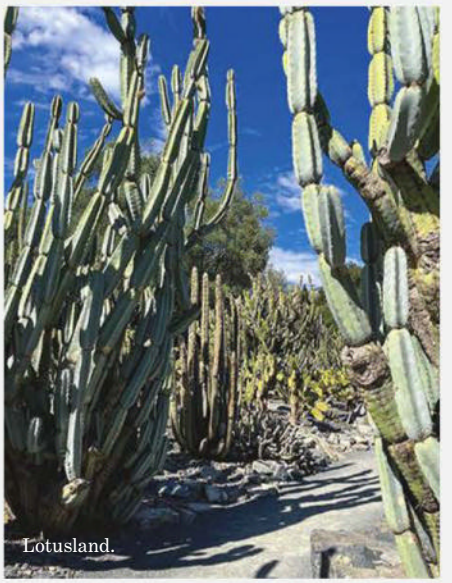
BEVERLY HILLS HOTEL "Nothing beats another pink masterpiece with a huge, lush garden."

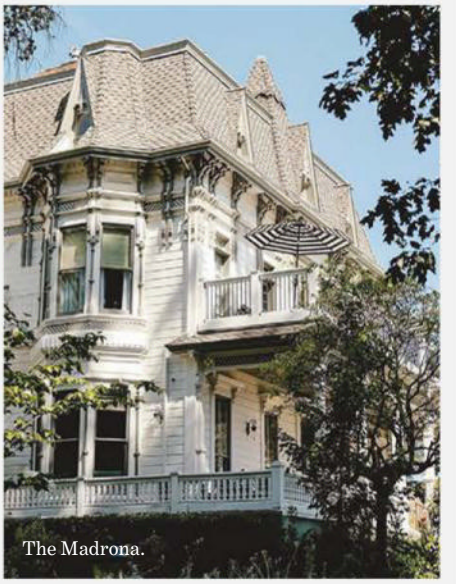
Road trips

LOTUSLAND (MONTECITO) "A private garden with rare and exotic specimens from around the world. I just went to their yearly auction for rare plants, and it was a wonderland."

THE MADRONA (SONOMA) "Located north of San Francisco, it's a hidden gem in wine country."

Owl Bureau.


Lotusland.

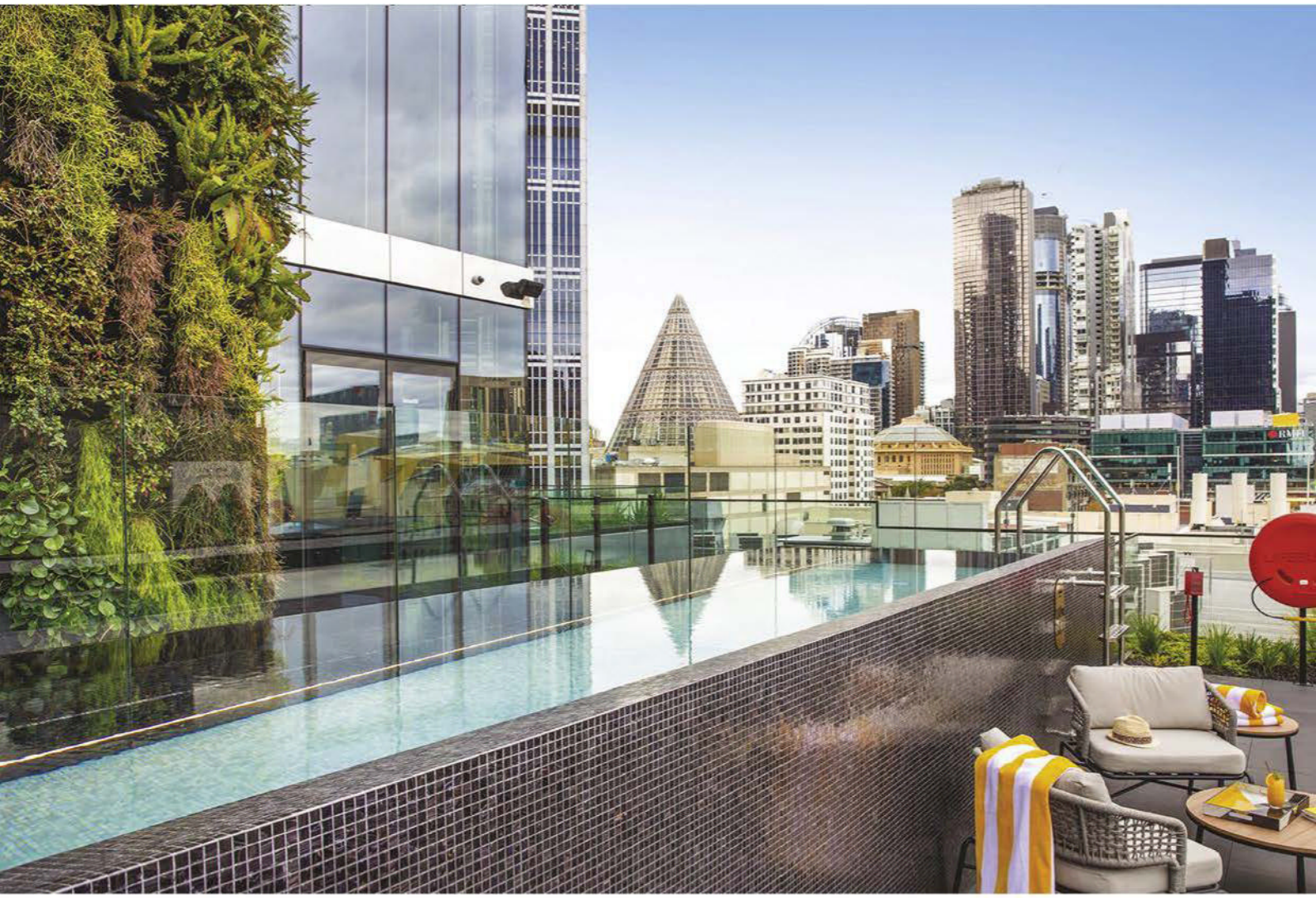

The Madrona.

WORDS: JONAH WATERHOUSE PHOTOGRAPHS: GETTY IMAGES, THE INGALLS

VOCO®

AN IHG® HOTEL

Melbourne Central

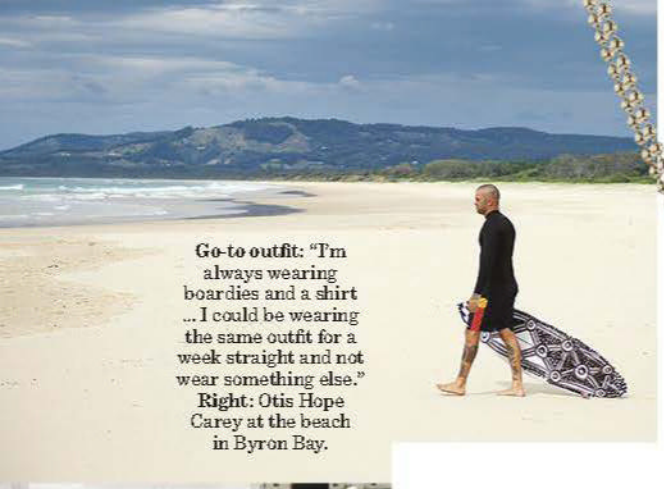


Come on in.

A true original in the heart of Melbourne.
Refreshing hospitality, modern charm and views to spark conversation.

vocohotels.com/melbourne | 18 Timothy Lane, Melbourne.

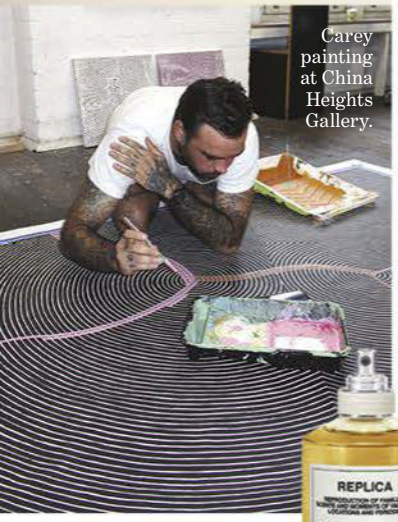
CURATED BY



Go-to outfit: "I'm always wearing boardies and a shirt ... I could be wearing the same outfit for a week straight and not wear something else." **Right:** Otis Hope Carey at the beach in Byron Bay.

SARAH & SEBASTIAN necklace, $1,800.

Favourite musician: "Tom Snowdon (right). There's something angelic about his voice that pierces straight through me."



Carey painting at China Heights Gallery.

PEARLS GET THE GIRL bracelet, P.O.A.

Jewellery: "A friend of mine has a brand, Pearls Get the Girl – he's probably my favourite jeweller at the moment. I don't mind Sarah & Sebastian, either."

MAISON MARGIELA By the Fireplace EDT, 100ml for $197, from Harvey Norman.

Scent: "By the Fireplace by Maison Margiela, or Santal 33 by Le Labo. I wear them if there's a special lunch or dinner; it's an occasional thing."

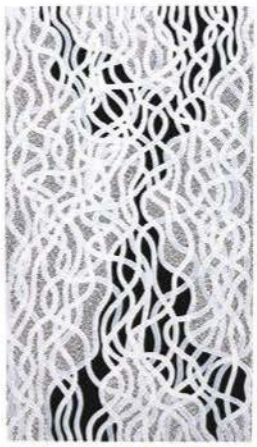
Otis Hope Carey

With the release of a new creative venture, the artist and surfer nominates his inspirations in the worlds of culture and style.

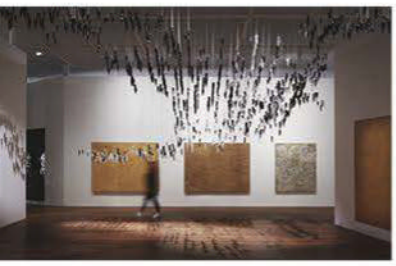
He's one of the most exciting names in Australian art, but Otis Hope Carey manages to stay grounded thanks to his connection to the sea, specifically, the surf spots in northern New South Wales. "I've been surfing, sauna-ing and ice-bathing quite a bit," the Gumbaynggirr Bundjalung man says from his home in Byron Bay.

Carey has always taken inspiration from the ocean; his 2020 artwork *Ngalunggirr miinggi* (healing spirit) uses flowing lines to evoke its healing powers. Chris Hemsworth is famously a fan of Carey's oceanic interpretations and commissioned him to paint a mural at his home. Now Carey's brushstrokes feature in a new collaboration with Longines: a range of watch straps he designed, made of recycled materials and intended to prompt conversations about the stories told in First Nations art.

"I think [what's] important with Indigenous art is having the space for non-Indigenous people to feel safe to ask questions and learn," he shares. "We all need to learn from each other."



Sentimental artwork: "*Ngalunggirr miinggi* (above), which means 'healing spirit', is about my grandmother going back into the ocean and dreaming. That work was one of the finalists for the Wynne Prize a few years ago. That's probably my favourite."

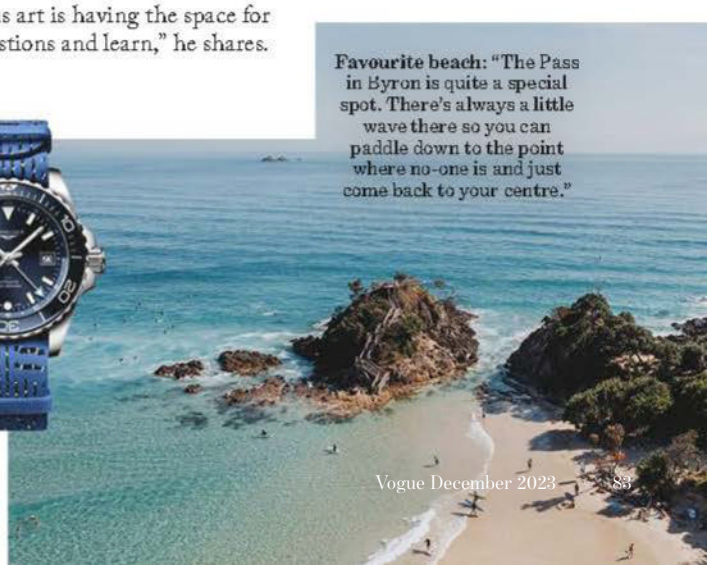


Museum: "The new Sydney Modern at Art Gallery of New South Wales ... every time I'm in Sydney I want to check it out, but my schedule doesn't allow it."

Pieces from the artist's sixth solo exhibition with China Heights gallery in Sydney last year, *Our Totem*.

Creative inspiration: "The ocean – being one of my clan's shared totems, I just thought, what a perfect body of work to incorporate into the design [of the Longines piece, right]."

LONGINES watch, $4,575, and LONGINES X OTIS HOPE CAREY strap, $299.



Favourite beach: "The Pass in Byron is quite a special spot. There's always a little wave there so you can paddle down to the point where no-one is and just come back to your centre."

WORDS: JONAH WATERHOUSE PHOTOGRAPHS: ALAMY, JACK FAINE, INSTAGRAM: @OTISHOPECAREY. ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Smart set

The finalists of our third *Vogue* Codes Future Innovators Award, proudly presented by Optus, are responding to issues as diverse as adult loneliness and equitable investment. Nina Miyashita and Will Lennox meet the next big things in tech.

STYLING KAILA MATTHEWS
PHOTOGRAPHS DAPHNE NGUYEN

As part of winning the 2023 *Vogue* Codes Future Innovators Award, supported by Optus, Brianna MacDonald has won $10,000 to put towards developing The Care Co.

Brianna MacDonald wears an HERMÈS dress, $10,445. GEORG JENSEN earrings, $4,250, and bracelet, $10,500. VALENTINO shoes, $2,380.

Brianna MacDonald

Winner 2023 *Vogue* Codes Future Innovators Award, founder of The Care Co., social emotional literacy software

When 34-year-old paediatric educator Brianna MacDonald looks back on her primary school years, she's struck with the memory of the emotional challenges she faced as a young student, particularly from the impact of intergenerational trauma within her Canadian First Nations family.

Years later, while working in Australia's education system and armed with a Masters in Psychology from Harvard, MacDonald noticed a lack of early mental health preventions in primary schools. "I remember thinking, 'Wouldn't it make so much more sense if this type of mental health education [was taught] at every school?'" she says, "because it really is a fundamental life skill that they don't include in the core curriculum. We teach physical health and hygiene, so why aren't we teaching mental health?" And that's where the young founder began to realise her idea for The Care Co.

The social emotional literacy software for students between kindergarten and Year 6 is a student-led service that teaches children fundamental life skills and mental health practices in the classroom. As opposed to relying on other systems that attempt to treat deep-seated emotional literacy issues in older students, The Care Co.'s ethos is prevention over intervention, and aims to teach those skills to younger children sooner rather than later.

Beyond The Care Co.'s strong values around the importance of emotional literacy and putting the high-risk kids who need it most first, the project is driven by MacDonald's own unwavering commitment to the cause. "It really is my life's work," she says. "The fact that we are able to do this and go through a pivotal moment in the history of bringing mental healthcare out to the masses, and doing that through technology, I just wouldn't have it any other way." *Nina Miyashita*

Sam Richardson

Founder of Butter, an app targeting adult loneliness

"We are social creatures," declares Sam Richardson, who after years as a competitive gymnast and a career in digital marketing, thought it was time to make a change. "We are programmed to seek connection in order to find purpose and wellbeing, yet there are 9.3 million Australian adults that admit to feeling lonely each week."

This is the issue the 29-year-old was hoping to address when she founded Butter, an app that pairs people with shared interests looking for things to do: a concert, a beach day, a trip to a flea market. "We know that connection is something that is as intrinsic to our health as breathing and sleeping well," says Richardson, "so why haven't we prioritised solving it?"

The Butter app stemmed out of a personal need for Richardson: finding someone to attend a Mumford & Sons gig with. "I ended up missing their Australian tour several times because I couldn't find anyone to go with. I had friends, but none of my friends had that interest and wanted to go with me."

Butter's focus on connecting people with shared interests is something she believes is a unique selling point compared to existing platforms, which, she says, "force you to swipe on people based on what they look like, when up until now, never in your life have you made a friend based on their appearance". →

"We know that connection is something that is as intrinsic to our health as sleeping well, so why haven't we prioritised solving it?"

Sam Richardson wears a SPORTMAX dress, $2,365. BASSIKE top, $140. EMPORIO ARMANI pants, $1,200. BULGARI bracelet, $16,650, and ring, $7,500. CHRISTIAN DIOR shoes, $3,350. DOMAYNE armchair, $2,999.

HAIR: KYYE REED. MAKE-UP: NISHA VAN BERKEL
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

Kayleigh Sleath wears a BURBERRY dress, $4,850, and boots, $2,090. VAN CLEEF & ARPELS bracelet, $6,950, and rings, $6,150, and $11,400. DOMAYNE bench, $1,699.

The app uses AI to match people looking for things to do with people who have things they want to do. It's not targeted at single people either, but anyone who might be experiencing loneliness, from empty-nesters to people who have relocated. "Butter's big goal is to abandon the idea that going online to [make friends] is embarrassing." Richardson says. "We already crowdsource cars, holiday houses, handiwork and deliveries, so what makes socialising any different?" *Will Lennox*

Kayleigh Sleath

Founder of Ohna, a digital farmers' marketplace

Like many 21-year-olds, Kayleigh Sleath is worried about climate change. Unlike many 21-year-olds, she is balancing studying towards a bachelor degree in engineering research and development and using that tech to try and tackle it. "Climate change is such a big and intimidating problem that you have to pick a small piece of it that *you* can help with and just focus on it," says Sleath.

Honing in on food distribution, Sleath created the app Ohna, an online farmers' marketplace connecting small farmers direct to consumers. It's aim: to alleviate over-dependence on large farms, make the switch to buying local easier, and ensure small farmers enjoy a larger percentage of their hard-earned profits.

The idea came about during the pandemic when Sleath was frustrated by supermarket shelves empty of fresh produce like vegetables and fruit. The shortages were compounded by one natural disaster after another, highlighting the perils of over-reliance on one supply chain. So, she looked to the bustling farmers' markets, realising the food was there, it was just a matter of knowing how to get it. Enter Ohna.

Sleath's pie-in-the-sky dream is "autonomous renewable power delivery of local produce straight from farms to your door". And while she freely admits that might be years away, she is confident it's possible. Ohna has just had its first trial run in Canberra, and Sleath is already focused on making the business sustainable financially.

A change in our food supply chains is not a question of if, but when, she says. "At some point, we are going to be forced to restructure our food supply chains around small to mid-size farmers, and we're going to need this tech integration. That is not an option. I think someone has to do it and I'm going to try and be that person." *WL*

Vyoma Patel

Founder of the investment software Portfolio

"It's like snatching victory from the jaws of defeat." That's how 32-year-old software engineer Vyoma Patel describes being a woman of colour in STEM. "I've interned at some of Australia's leading venture capitalist firms," she explains, "and I've built software that's used by over 200 paying customers. But despite that, it's actually about the fact I'm an immigrant. I'm brown. I'm a solo technical female founder, and every achievement has been a grind to accomplish." But accomplish she has, and is now on her way to evolving her project, an investment platform called Portfolio, and turning a copilot venture for solo capitalists into a full-time business.

Patel's inspiration began when she started thinking about how to democratise the venture capital industry at a *Vogue* Codes event in 2017, before launching her own internship program. From there, she took her years of experience as an engineer, her degree from the University of Sydney and knowledge from her first startup program, and began to build her investment portfolio.

Portfolio uses data to predict startup indicators that are more meaningful to solo capitalists, to help them invest better and faster. But Patel's main goal is to give a voice to a more diverse pool of founders and connect them with venture capitalists who also want to see better representation in their industry. "What's important to me is that my targets are more representative and more relatable to the founder base of today," she says.

Although being a solo female founder has presented challenges, being part of Future Innovators has proved rewarding. "Working and meeting with other solo female founders is just next level, and something that needs to be celebrated." *NM* →

DAPHNE NGUYEN
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

"I'm a solo technical female founder, and every achievement has been a grind to accomplish"

Vyoma Patel wears an ANNA QUAN dress, $680. TIFFANY & CO. earrings, $10,800, bracelet, $18,200, and rings, $3,500, $8,000, and $8,650. HERMÈS boots, $2,850. Her own blue bracelet. DOMAYNE armchair, $799.

Yolanda Kerr wears a FENDI jacket, $4,490, and dress, $5,300. LA COLLECTION belt, $510. BULGARI earrings, $15,600, and necklace, $13,750. EMPORIO ARMANI shoes, $760.

Yolanda Kerr

Founder of Are you going to eat that?, an app reducing food waste

Yolanda Kerr's background set her up perfectly for being a finalist in Future Innovators. The 34-year-old works for a global diversity and equity company while also being a busy working mum trying to handle the demands of life *and* put sustainability first. Not only is she the founder of an app targeting food waste – she's her own ideal user.

Are you going to eat that? is a tool that allows you to create an inventory of all your food and input expiry dates, and offers a threefold solution to food wastage: encouragement to use food when it's about to expire by offering AI-generated recipes, a reminder to freeze it, or throw it away. Kerr is also working to link up with food waste collection organisations, providing Australians with a fourth option in their mission to reduce food waste sustainably and ethically."

"Environment and climate is absolutely a driver for me," Kerr notes. But environmental sustainability isn't Kerr's only passion: the founder also hopes that the app will help ease the mental load that comes with organising sustainable food usage. "We're all so busy and stressed these days, and it's not through lack of intent, it's just through lack of headspace."

Having moved from her home of Scotland to live and work in Australia presents its own set of challenges for Kerr. "Being a mum on the other side of the world with no family around me, it's very stressful," she admits. "But [this app] really helped, because it's one thing that's just been taken care of. That's where I think the strength and the opportunity with AI is, too, that it can really help us with managing all the things that we've got on our plate right now." *NM* ■

DAPHNE NGUYEN
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

"We believe in technology and creativity coming together to meet the challenges we face today and into the future. Together, our goal is to enable the next generation of Australians to drive meaningful and lasting change. Anything is possible when you start with yes."

ALEXANDRA SLOANE, SENIOR DIRECTOR, OPTUS,
DANIELLE RAPLEY, DIRECTOR, OPTUS
&
JESSICA MONTAGUE, EXECUTIVE EDITOR, *VOGUE* AUSTRALIA

IN PARTNERSHIP

VOGUE AUSTRALIA <codes> PROUDLY PRESENTED BY OPTUS

It starts with yes

Vogue Codes Future Innovators celebrates Australia's next generation of tech innovators

Proudly presented by Optus 2023

2023 Winner Brianna MacDonald (second from right) alongside runners up, Samantha Richardson, Vyoma Patel, Yolanda Kerr, Kayleigh Sleath (left to right).

yes
OPTUS

YA6OB4L

It starts with yes

Great things in life come from having the commitment and optimism to say yes

Vogue Codes Future Innovators presented by Optus

2023 Winner Brianna MacDonald

YA6084R
yes OPTUS

Never miss a VOGUE AUSTRALIA moment

Print + digital access just $8.99*

Bring the world of *Vogue* to you with every issue delivered free to your door

Your subscription includes:

· Access to the undisputed authority on fashion and beauty for over 100 years

· Access to the digital edition**

· Hassle-free automatic renewal

SUBSCRIBE NOW
magsonline.com.au/voguesubs

*For subscriptions via auto renewal, $8.99 will be charged to your credit card for the first 1 month (1 issue) then $8.99 automatic credit card payments every 1 month (1 issue) thereafter. Automatic payments will continue for your subscription unless your subscription is cancelled in accordance with our full terms and conditions. **Minimum operating system requirements apply for digital edition access. ^^Offer ends July 30, 2024 and is valid for Australian delivery only, while stocks last, new subscriptions only. Visit magsonline.com.au/voguesubs for full terms and conditions.

VOGUE AUSTRALIA

Total control

LACHLAN BAILEY
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB.

SAINT LAURENT swimsuit and skirt, both P.O.A. BULGARI ring, P.O.A.

Say it loud

A bestselling memoir, a cult swimwear brand, a high-fashion career, 35 million social media followers – Emily Ratajkowski's voice is at the centre of culture. Mahalia Chang meets her in Paris to find out what she wants to say next.

Styled by Christine Centenera. Photographed by Lachlan Bailey.

MIU MIU top, $4,900, skirt, P.O.A., and briefs, $720. CARTIER rings, on right hand, $15,200, and on left hand, $22,200, and $11,600. DURAN LANTINK shoes, P.O.A. All prices approximate; details at Vogue.com.au/WTB.

RABANNE top, $5,380, skirt, $27,950, and shoes, $2,590. TIFFANY & CO. earrings, $22,200 for a pair, and bracelets, both P.O.A.

LACHLAN BAILEY

SCHIAPARELLI couture coat, $41,510. DANAMÉ bralette, P.O.A. JACQUEMUS bustle, P.O.A, and briefs, $720. BULGARI ring, P.O.A. MSGM shoes, P.O.A.

CHRISTIAN DIOR dress, bralette and briefs, all P.O.A. TIFFANY & CO. earring, worn as ear cuff, $22,200 for a pair. DURAN LANTINK shoes, P.O.A.

LACHLAN BAILEY

There's a photograph out there of Emily Ratajkowski. It's a paparazzi shot, taken on a sunny day, a New York street painting a tableau behind her, leafy trees and grey pavement twisting *contrapposto*. Like the thousands of these images of Ratajkowski inked onto the internet – the 32-year-old looking effortless and chic, her husky-German shepherd mix Colombo trotting happily beside her – it wound up on Instagrams and websites alike, her outfit shared to be dissected. *Vogue* Australia included. And, like all those other photos that exist in that strange parasocial void, we have no idea of the truth behind it.

"The [news] that I was splitting from my ex had just gone public," says Ratajkowski. "And I was walking to meet him and it was an extremely emotional experience and *so* personal. And I was being papped and I just didn't even register it. I was thinking about how absolutely insane that is – that I'll remember what I was wearing for the rest of my life. I was wearing a red dress. And that there's photos of that on the internet that nobody even has the context for. But I do."

Ratajkowski and I are sitting inside Palais de Tokyo, a brutalist monolith of a museum in Paris. She's freshly offstage from her appearance at Kérastase's Power Talks event, where, in her capacity as a brand ambassador, she has spent the morning listening to poetry readings by Ebonee Davis and Rupi Kaur (she loves listening to it, although she "wouldn't dare" write poetry herself) and bandying dating stories back and forth with *Chicken Shop Date* host and TikTok star Amelia Dimoldenberg. (A key message: always let your date pay the bill). Now, she's reclined on a faded leather couch, taking a moment, a plate of tiny burgers balanced in front of her. On top of her black Marc Jacobs mini-dress and jacket, a length of pink tulle is wound around her throat, making her dark hair glint in the sunlight.

In person, she is even more beautiful than her photos – her wide pouting mouth, heart-shaped face, glowing, glassy skin – it seems trite *not* to mention how beautiful she is. It's both the most obvious, and least obvious, thing about her. She is also even more cool and collected in person than comes across in her videos or podcast. She is considered, choosing her words thoughtfully, but she's also game – after explaining to her the format of the interview (a thematic focus: power!), she claps her hands together, "Let's do it!" – and she doesn't shy away from hard topics.

Ratajkowski describes seeing that photograph, and the memory that accompanies it, as "painful". But, more than anything, bizarre. "It's so fucking weird," she says. "I think I've basically been photographed every day of my life. Because even if I wasn't getting paparazzi'd, I work so much as a model. Being documented that much is just a bizarre thing."

Another story: before she flew to LA for lockdown, she was still being papped in New York, despite the shutdowns, and one of the photographers stationed outside her house told her, 'Only you and Andy Cohen are left in the city, so we'll be here a lot.' She feigns a look of deadpan excitement: "I was like … 'Cool. *Great*.'" Thinking about paparazzi photos, I hedge that it would be an experience not many people could relate to, having photographs taken of them and distributed without their permission. She's not afraid to counter: "I don't think so. Revenge porn is just absolutely insane. I think that women now, there are so many digital images of them that are shared without their permission and it is completely violating. So I actually don't think it's specific to models at all. I mean, how many stories do you know about a high school girl, a picture circulating the internet?"

Even though that moment, that photo, that red dress, sticks out to her as an emblem of Ratajkowski's strange, particular world, it's alarmingly routine in its reality. Whether it's glossy editorials, or paparazzi snaps, or selfies on her Instagram viewed by 30 million and counting – more than the population of Australia – it has become almost a cornerstone of her career, the act of lifting the curtain that separates the perceived from the truth in order to snatch back something of herself. Ratajkowski has spoken at length about being over-sexualised, having her image used as a weapon against her – her attempts to reclaim that image, whether in written, verbal or the occasionally necessary legal format, all have a common goal: to put the 32-year-old back in the driver's seat of her own image, once and for all.

Each of these emotionally charged incidents, wherein Ratajkowski has picked up a pen, or filed a suit, have been a personal practice of revolution, one that has earmarked several points of her impressive career. Her condemnation of photographer Jonathan Leder, who published one, two, then three books of nude polaroids of Ratajkowski from a shoot in 2012 when she was just shy of 21 and without her knowledge or permission. (Leder has denied any wrongdoing.) Her creation of an NFT using an art piece by Richard Price featuring an Instagram photo of her created, again, without her consent. Her bestselling memoir *My Body*, which interrogated the relationship between womanhood and the commodification of sexuality.

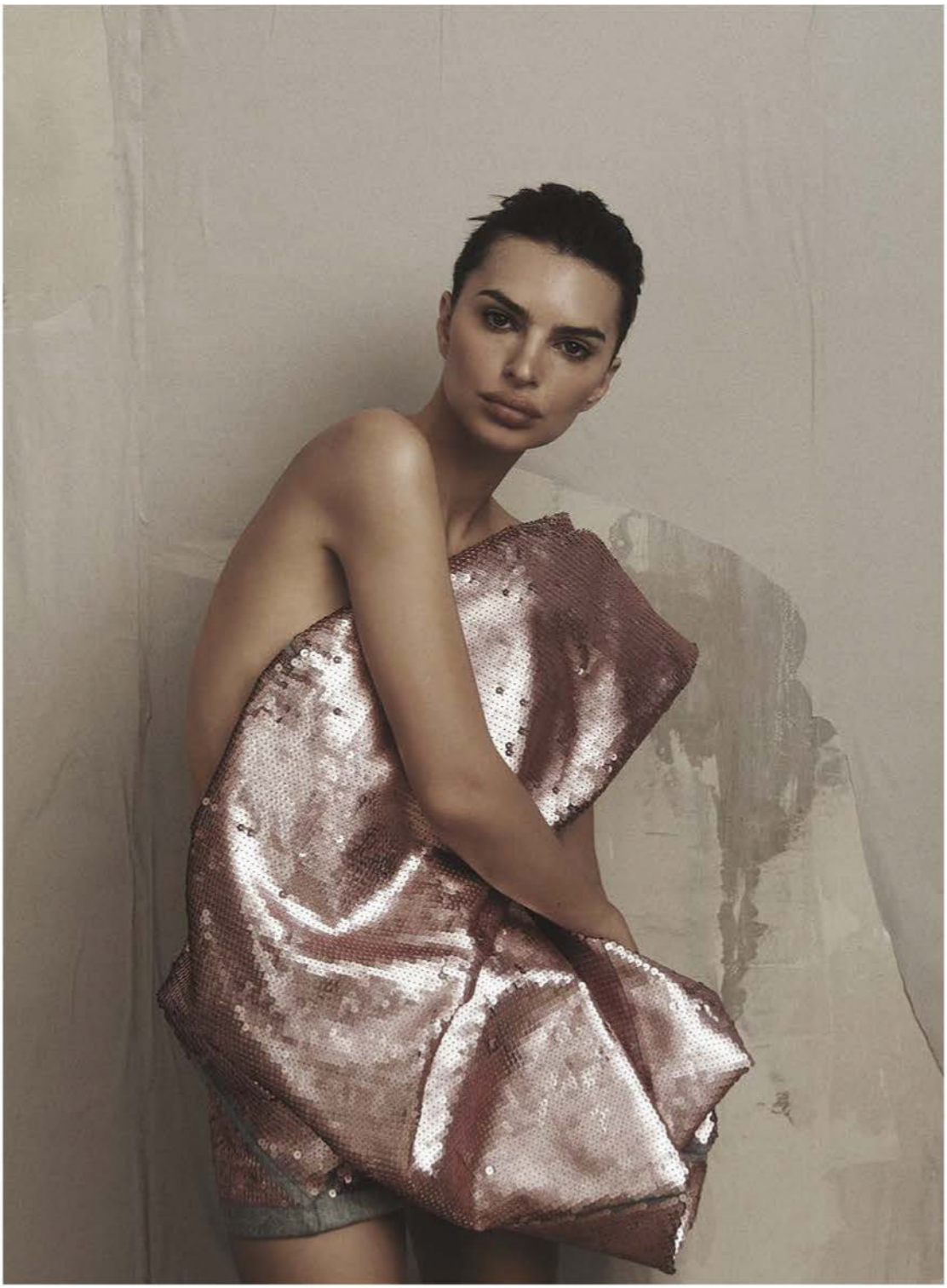
On the topic of power – it's a concept she's at odds with. "I think that the problem with the term empowerment, and particularly when it pertains to women, is that it's just so *vague*. Even the definition is just kind of ridiculous; it's a feeling, essentially," she explains. Ratajkowski is keenly aware of her place in the system around her. In fact, it's this awareness →

"Even just sharing parts of my experience with my divorce has been somewhat cathartic ... because I don't want everybody to think that I'm some perfect person"

LACHLAN BAILEY

HERMÈS bralette, skirt attachment and skirt, all P.O.A. BULGARI earrings, P.O.A. **Beauty note:** KÉRASTASE Genesis Anti-Hairfall Heat Protectant Spray.

ROMAIN SOULIES
top, $1,330. GUCCI
pants, $19,500.
CARTIER rings,
both P.O.A.



RICK OWENS top, worn as dress, $5,290.

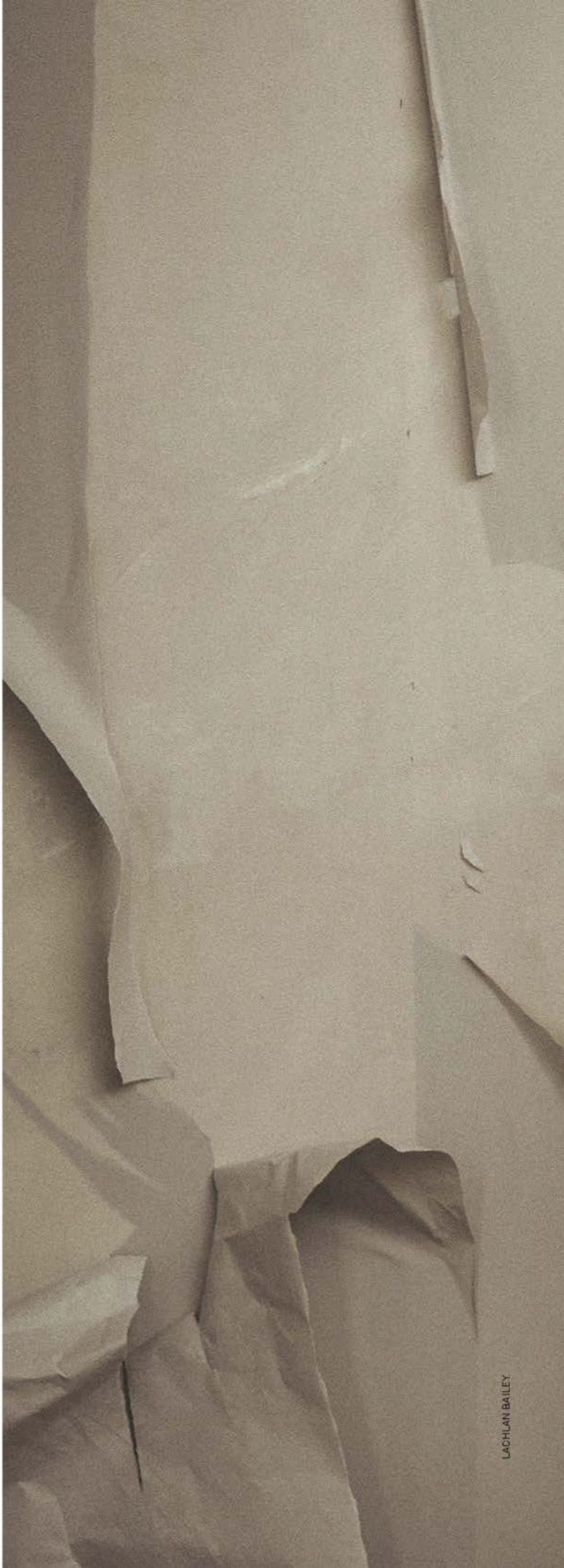
LACHLAN BAILEY

that allows her to keep moving within it, that lets her manoeuvre against the structures put in place to restrict her. "The truth is that the reason that I was even able to publish my book and write about the things that I did was because I have 30 million followers from basically sexualising myself. So it is important to realise that there is a level that you can gain as a woman by playing that game and hustling the system."

Still, these moments of lost power helped her sharpen her perspective on herself. "The thing that I was building a career off was the value of my image," she explains. "As a model, that's what you do. You get your picture taken and you're paid to get your picture taken … But simultaneously, I was experiencing this thing, particularly from male photographers where they considered those images their own. There were books published of me using my full name and pictures that were not something that I would have chosen to share with the world. I had no right or control over those images. I've also experienced that with artists using my image. And then just in general kind of how the internet works. So it was this really tough lesson of, 'Wait, the thing that I'm building a business on is also apparently actually not mine at all.'"

An antidote to that has been her necessary act of creation. From her initial essay for *The Cut,* which evolved into her book, taking on the mantle of artist over muse has strengthened her platform of expression and her voice. This is something she finds – even though she doesn't love the word – *empowering*. "Telling these particular stories definitely helps me, and is cathartic, and therapeutic. But I think, more than anything, it's been an incredible lesson in valuing myself. I didn't realise how much the way that I was treated and the way that people saw me as this one dimensional thing, how much I had started to take that voice and internalise it and really believed myself as not worth a whole lot. Being able to be the artist rather than the muse really did help with that."

But as any writer knows, even after you've closed the chapter or finished the book, the words keep coming, whether you like it or not. Ratajkowski published *My Body* in 2021 while she was expecting her son Sylvester "Sly" Apollo with then husband Sebastian Bear-McClard, who she divorced in late 2022. Motherhood and pregnancy changed her completely. The act of surrendering to her body and learning to trust her instincts was instrumental in rebalancing her concept of control. "With pregnancy, you have to let go of control. Your body is just marching forward," explains Ratajkowski. "And it was a very humbling experience to realise that my body had this ancient carnal knowledge that was able to create life and keep me and my son safe. I have actually now, in certain avenues, for my own happiness and for the sake of joy, learned to let go of control and trust my instincts and trust my physical self in a different way than I ever did. That came from pregnancy and birth." →



LACHLAN BAILEY

CHANEL top, $5,200, and briefs, $1,230, from the Chanel boutiques. CARTIER ring, P.O.A.

"I wasn't somebody who always knew I was going to be a mother. It wasn't something that was super on the agenda. I actually always imagined myself being much older when I became a parent. I think the beautiful thing was that I kind of didn't have preconceptions. I really was interested in meeting my child and getting to know who they were before I decided to have positions, and develop that relationship in a respectful way without any kind of assumptions about how the two of us were going to interact. And that's been, again, kind of handing over control and saying, 'Okay, what's this going to be like?'"

She describes the change as so tectonic, it's impossible to be the same person after. So now that she is in a new phase of her life – a mother, a divorcee – has she thought of picking up the pen again? What would she want to write about next?

"I can't believe there aren't more books about first marriages failing," Ratajkowski responds. "I've read a lot of literature about divorce, but it tends to be about families ending after children have grown up. I do think so many women are divorcing at younger ages, and it's such a taboo and there's such stigma around it. But ultimately, our world has changed so much because women are making, if not the same amount of pay, more money than their partners. And then also carrying the burden of the emotional and physical responsibilities, the labour at home. Marriage isn't always as fair of a deal as it used to be, or at least how it was supposed to be. I'm not sure if it was ever a fair deal, so it shouldn't be shameful for them to walk away from that shitty deal. I would like to write about that more."

Both Ratajkowski and *Vogue* Australia have traded words about divorce lately. In September, Ratajkowski went viral on TikTok, as she often does, publishing a video captioned, "Personally, I find it chic to be divorced by the age of 30." In it, she muses on the rise of young divorcees, and offers her congratulations to young women who have "tried that married fantasy and [realised] that it's maybe not all it's cracked up to be". That same month, *Vogue* Australia published a think piece online on the popularity of divorce in the public discourse, which garnered nearly 100 comments labelling the story shallow, toxic and plain stupid.

"What is the danger of glamorising divorce?" asks Ratajkowski. "Who suffers in unhappy marriages? Children. And I can say that my son has never witnessed me get angry or be in a fight with anybody that I love. I would love to choose a person or have a partner who I don't fight with at all. But that's not always the case, and you don't always find that out until after you've brought somebody else into the world."

Ultimately, speaking out about her divorce, and even celebrating it, feels like a rewarding reflection for Ratajkowski. "I don't know if it's a bad thing, particularly when you think about the weight of the taboo of divorce, to say, 'No, it's not bad. Actually, maybe it's cool.' Even just sharing parts of my experience with my divorce has been somewhat cathartic and also kind of nice, because I don't want everybody to think that I'm some perfect person," she continues. "When I was writing [*My Body*], I didn't necessarily think I was going to publish. And then it was like, 'Wait, this is such an important thing for people, particularly young women, femme-presenting women, people who thought that, oh, this person must have it all because of blah-blah-blah, and what she represents to men.' I wanted to be like, 'No, let me set the record straight and in my own words.'"

The other side of that delicate coin are the eyes that read those words, watch the TikToks, form part of the social media following she has built. And while some of those people read with the intention just to roll their eyes, or lambaste her in the comments, there are as many, if not more, who connect. Those who hear Ratajkowski speak about reclaiming her image and relate that back to being victims of revenge porn, or use her words to process their own over-sexualisaton, or, yes, young divorced women looking for a voice that doesn't judge, but instead celebrates.

"It totally changed my life, having young women come up to me and tell me that they connected to my book. It changed my connection to other people, my self-worth, I mean, it was great when people were like, 'Oh, I love you. You're so pretty.' Or, 'I love your content.' Whatever. That did not feel the same."

In a way, despite reckoning with the word itself and its vague definition, it all comes back to power. The power of freedom, of privacy, of ownership – those same acts of revolution that started her on the journey of wrestling back her voice and image, continue on in her new chapters, yet unwritten. Whether through the essays potentially still to come, or wider changes in the industry, ones she's happy to be a part of – what is her ultimate solution to that systemic imbalance at the top? "Fire all the white men. You can quote me on that" – Ratajkowski is resolute on that point and there's still more to say.

"I have moments where I wake up in the middle of the night and I'm like, 'I can't believe I'm 32 and I'm a single-income household with a child who I'm fully responsible for.' All of my decisions now, his future hinges on them and it's this incredible responsibility and weight. But it's such a gift also. And being able to be in a place where I am continuing to not just have a livelihood, but also evolve as a person … I guess there's also power in that."

The next day, I watch her shoot this cover story. Draped in glittering Rabanne golden feathers, strapped into burgundy Hermès leather, staring down the lens of the camera – the effect is mesmerising. But will we ever know the full story of what's going on behind the images? Maybe not, but if we've learned anything about Emily Ratajkowski, she'll tell us if she wants to. ■

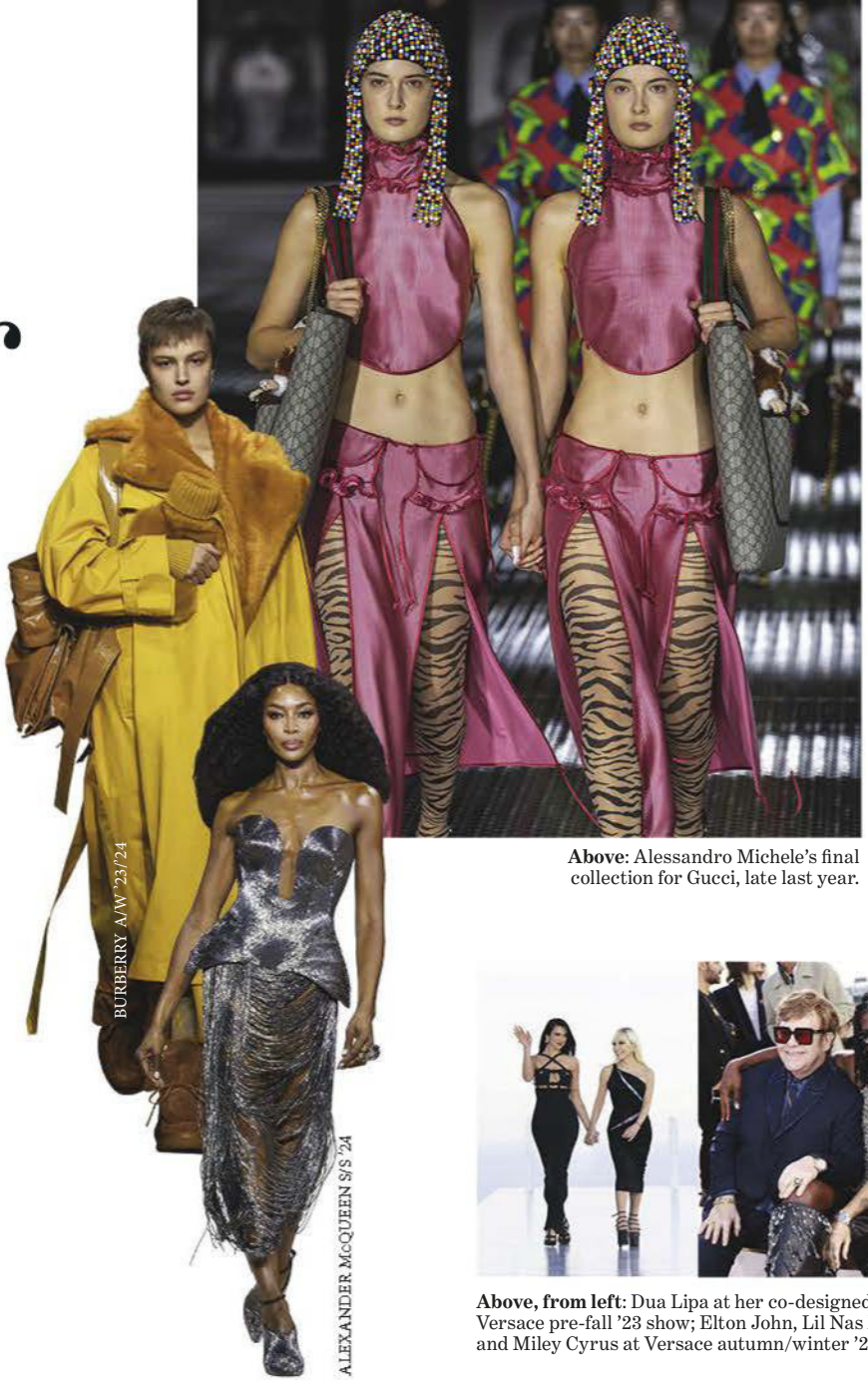
"I have moments where I wake up in the middle of the night and I'm like, 'I can't believe I'm 32 and I'm a single-income household with a child who I'm fully responsible for'"

LACHLAN BAILEY

THE ATTICO dress, $4,565. DURAN LANTINK knit, P.O.A. CARTIER ring, P.O.A. AQUAZZURA shoes, $1,515.

Hair: Luke Hersheson
Make-up: Ana Takahashi
Manicure: Laura Forget
Set design: Rafael Medeiros
Production: Rosco

Wear are we now?



Above: Alessandro Michele's final collection for Gucci, late last year.

Above, from left: Dua Lipa at her co-designed Versace pre-fall '23 show; Elton John, Lil Nas X and Miley Cyrus at Versace autumn/winter '23/'24.

With fashion feeling more like an infinite scroll of moments, trends and images than ever, Alice

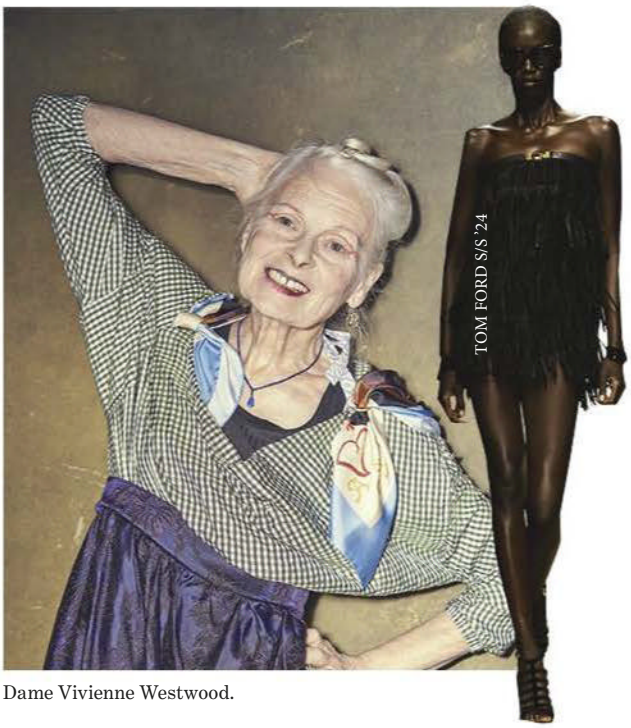
Ends and begins

On the one hand, stability at a label is powerful; on the other, fashion is nothing if not about change. A mood of flux was prevailing this year as big names parted ways with big brands. Sarah Burton, seen as a final direct tie to the never-forgotten late Lee Alexander McQueen, embraced her fiercest front-row supporters in a rare, final turn down the runway in Paris this September. Nearby Gabriela Hearst's runway *en plein air* - her last for Chloé – turned into a joyous, tear-filled party, and Tom Ford delivered his last self-authored collection in April with a proud, reflective line-up of his greatest archival hits before Peter Hawkings debuted for the now Estée Lauder-owned label. We ushered in the replacement era for Alessandro Michele's nostalgia-laden Gucci (and whose elaborate pieces will remain precious treasures in our wardrobes), with Neapolitan Sabato De Sarno's high-gloss take on the Italian house (Tom Ford might have left his post, but his influence remains strong). Elsewhere the loss of icons Vivienne Westwood, Manfred Thierry Mugler and Jane Birkin added to the reflective mood of closed chapters and legacies.

Newness, though, is still closely watched and craved. Take the hot ticket in London right now: Burberry's second runway outing by Daniel Lee, who is choosing to carefully build his picture of modern Britishness. Smaller splashes were made by Louise Trotter at Carven, Simone Bellotti (another Gucci alumnus) at Bally and fashion darling Peter Do taking on Helmut Lang. Phoebe Philo's return to a self-titled label, which debuted at the end of October, was perhaps the most anticipated moment of all, reflecting a hankering for vision and independence in an industry of big houses ever working to increase saleability. *Alice Birrell*

Above, from left: Peter Hawkings, new creative director of Tom Ford; Gabriela Hearst and Sarah Burton departed the top job at their respective brands.

Style icon Jane Birkin.



Dame Vivienne Westwood.

Above, from left: Carven by Louise Trotter; Helmut Lang by Peter Do at spring/summer '24; Phoebe Philo's debut.

Birrell and Jonah Waterhouse take a wide view to revisit the forces that shaped fashion in 2023.

A-list and front row: what's the difference?

Around 775 million. No, not tickets sold for the latest blockbuster, but views musician Pharrell Williams's debut as creative director of Louis Vuitton menswear clocked on the brand's channels in June. With Williams joining Jay-Z to perform post-show, it was the spectacle that shut down Paris. It's little wonder the Fédération de la Haute Couture et de la Mode recently ceased releasing show locations.

Celebrities and fashion have had one of the longest love affairs, but now things are getting serious. More A-listers are becoming designers: Kim Kardashian's wiggle dresses for Dolce & Gabbana, based on designs from 1987-2007, hit stores this year, while Dua Lipa created a Versace collection that showcased in Cannes. Versace strategically showed autumn/winter '24/'25 post-award season in Los Angeles, guaranteeing a star-spangled front row (Sir Elton John, Miley Cyrus, Cher) with 39.8 million TikTok views. Cynics (or realists?) might say a reduction in red carpet metreage owing to the SAG-AFTRA strike makes fashion ripe for new audiences. You only have to look as far as Diesel's mass shows, most recently a 7,000-person free outdoor rave. But it goes both ways: a celebrity's reach gives fashion a wider audience. Talent agent Todd Shemarya estimates a three per cent instant increase in brand awareness when a celebrity wears its clothes (Balmain on the Beyoncé tour, Loewe on a Superbowl Rihanna), as he told search platform Lyst. It explains why couture – once insiders-only – is now awash with rappers and actors alongside editors. *Vogue* World, *Vogue*'s new global annual showcase, has drawn together the worlds of film, theatre, dance and music. Francois-Henri Pinault purchased a majority stake in talent agency Creative Artists Agency in September. And there's little reason to think an end to the strike will see things slow. For better or worse, a relationship enduring with once unimaginable mutual benefits. *AB*

GETTY IMAGES, GORUNWAY.COM

Maggie Smith for Loewe's spring/summer '24 pre-collection campaign.

Natasha Poly at Mugler spring/summer '24.

Below, from left: Loewe spring/summer '24; Gwyneth Paltrow in court, March 2023.

Above: Nike Shox MR4 x Martine Rose on the street. **Right**: Lewis Hamilton wears Zegna x The Elder Statesman.

Bella Hadid for *Vogue* Italia's May 2023 cover created using AI.

Pamela Anderson attends The Row at Paris fashion week spring/summer '24.

Common goals

All signs say sport and fashion is becoming the next unstoppable dual force. It's not just the visual signals, though these are coming in strong – from the football-shoe revival à la Nike x Martine Rose's Shox MR4 mules everywhere on the street at fashion week to Lewis Hamilton's idiosyncratic influential grid style. Nowhere was the raw power of the pairing more obvious to international eyes than the locally hosted 2023 Women's World Cup, rousing crowds around the globe in a poignant communal celebration of women – and football kit, styled every which way. Emotion, belonging, expression, performance at the highest level, finding your tribe: fashion and sport are an unbeatable team, both tapping into a deeper need, and the power players all know it. Ralph Lauren now backs not only the US Open and Wimbledon but our own Australian Open, next year marking its fourth year making the uniforms. Meanwhile Louis Vuitton Moët Hennessey pledging 150 million euros to the Paris Olympics and 243-year-old jeweller Chaumet designing the medals signals a kind of sport-fashion apogee in the making. Fashion reaching new audiences and all corners of the world: win, win. *AB*

Age is beauty

Natasha Poly, Liya Kebede, Agyness Deyn, Liu Wen, Naomi Campbell, Małgosia Bela … it could be a casting call from the 90s and noughties, but these were the faces appearing on runways this year. Is fashion finally pushing back against the notion of a model having a use-by date? It seems so, with Pamela Anderson's presence on the fashion week circuit, seasoned critic Cathy Horyn and Isabelle Huppert lending their faces to Balenciaga, and Maggie Smith fronting a Loewe campaign.

A glorious expansion of beauty's self-imposed age cut-offs and shining examples of what it looks like when we honour women in their 40s, 50s, 80s along with their hard-won wisdom. A long way to go, but it is a first step. What a thing of beauty. *AB*

Quiet gets loud

The two words and trend fashion seems to hate uttering but love wearing: quiet luxury. Why the hesitancy? Put it down to a reluctance to admit luxury no longer needs to be conversation-shaping and paradigm-shifting, driven by reframing and challenging existing perspectives. Turns out, we all like buying simple, well-made everyday pieces. Fashion search engine Tagwalk reported logos on the runway appeared 53 per cent less

Karoline Vitto spring/summer '24.

Above, from left: Marc Jacobs's AI-inspired autumn/winter '23/'24 show; quiet luxury at Saint Laurent spring/summer '24.

Malgosia Bela at Balenciaga spring/summer' 24.

LUIS DE JAVIER S/S '24.

Above, from left: The Matildas at the World Cup; Collina Strada's spring/summer '24 collection, created with the help of AI.

for spring/summer '24 compared to autumn/winter '23/'24. Can you blame us in a loud world? *Succession*'s stealth wealth overload and Gwyneth's courtroom wardrobe sealed the deal, but beige, albeit exquisitely cut, can get monotonous. We predict a return to idiosyncratic styling and individual nuance. Electric eccentric? Say it out loud. *AB*

AI – fun, not fear

It's confounding to realise at the start of 2023, the term AI was barely used outside of science fiction, but in a few short months, programs like ChatGPT proved how fast humanity could be intertwined with machine intelligence. While it's easy to add AI to a growing list of fears, fashion toyed with the change.

Take Marc Jacobs, who asked ChatGPT to write tongue-in-cheek show notes for his frantic autumn/winter '23/'24 runway, with models resembling Daryl Hannah's malfunctioning robot Pris in 1982's *Blade Runner*. New York label Collina Strada fed past designs into an AI open-text program that formulated them into new, wearable pieces for spring/summer '24, while for *Vogue* Italia's May cover story, photographer Carlijn Jacobs and AI artist Chad Nelson used text-to-image model Dall-E (a play on "Dalí") to form artworks on Jacobs's images of Bella Hadid. Fashion's measured dance with AI shows that sometimes the scariest things can bring the most fascinating outcomes. *Jonah Waterhouse*

Independents making waves

The fashion industry is a playground for the wealthy and powerful – LVMH chairman Bernard Arnault is among the richest people in the world, for one – but everybody has to start somewhere. This year, emerging names made their voices heard through visions that pushed the envelope and altered the direction of fashion at large.

Some designers disrupted the current runway show format by forgoing social media hype and celebrity invites. Instead, Torishéju Dumi, Alainpaul and Luis De Javier drummed up interest through good old word-of-mouth, suggesting some resistance against the aforementioned celebrity circus.

The bolstering of new creativity also came from the top. Dolce & Gabbana financially supported designer Karoline Vitto, who showed her adaptive and size-inclusive partywear in Milan, while Balenciaga funded four breakout names – Elena Velez, Bianca Saunders, Svitlana Bevza and Luar's Raul Lopez – to create outfits for the Met Gala, which they were also invited to attend. Small, but already mighty in attracting attention. *JW*

GETTY IMAGES, GORUNWAY.COM

Kendall covers *Vogue* Italia's September 2023 issue.

Above: Angelina Kendall walks Fendi haute couture autumn/winter '23/'24. **Right**: Kendall at Jacquemus autumn/winter '23/'24.

Top: A look from Wackie Ju.
Above: Iordanes Spyridon Gogos.

All eyes on Angelina

With striking amber eyes and a tumble of honey curls, 2023 was the year that 18-year-old Australian model Angelina Kendall was cemented as a fashion force. Born in Sydney and raised between Australia and Brazil, Kendall's standout year began in the autumn/winter '23/'24 runway season, when she opened an Isabel Marant parade teeming with supers and walked Jacquemus's *Le Chouchou* show at Versailles, before gracing the cover of *Vogue* Italia's September issue. Campaigns for Versace and Tom Ford, as well as being photographed by supermodel-making lensman Steven Meisel, followed. With a formidable 28 runway appearances for spring/summer '24, at the likes of Chanel, Fendi, Dior, Hermès and Dion Lee, Kendall's extraordinary year places her on a trajectory not unlike other world-famous Australian runway faces – Adut, Julia, Gemma and Abbey Lee inclusive. Watch. This. Face. *JW*

Australian epic

Long have we known the breadth and depth of talent that's germinated on our shores, but this year it was proven in naked numbers and global attention. In beauty, Aesop was sold to L'Oréal in April at a value of US$2.52 billion, one of the largest ever acquisitions of a homegrown luxury business on record. At a clip behind was Zimmermann in August, which broke records in the fashion industry by selling a majority stake to Advent International for an astounding $1.5 billion. They won't be the last. The Australian perspective is increasingly valued overseas, exemplified by Christopher Esber, which debuted on schedule at Paris fashion week and shortly after took out the Australian Fashion Laureate. *AB*

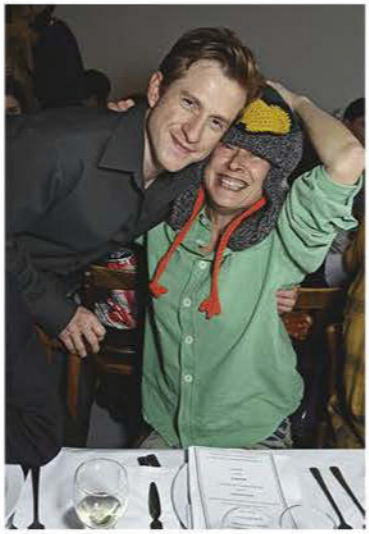
Diversity behind the scenes

An all-inclusive fashion landscape is still not a reality, and while the work continues to make it so, attention has increased on those behind the scenes, from make-up artists and stylists to the designers themselves. After the departure of the prolific Sarah Burton from McQueen this September, overdue conversations began about the small number of female designers in fashion's top echelons – which garnered more respect for Miuccia Prada, Maria Grazia Chiuri, Rei Kawakubo and other game-changing women in fashion. Meanwhile in Australia, as runway representation is scrutinised, emerging creatives led the way: Wackie Ju and Jordan Gogos, designers whose collections materialised via the crucial contributions of backstage creatives

Above: Zimmermann spring/summer '24 in Paris.

Above, from left: Jimmy Choo's Jean Paul Gaultier collection campaign starring Kylie Minogue; the save-the-date for Christopher Esber's debut Paris fashion week show in September.

Below, from left: Christian Dior spring/summer '24; Michael Kors spring/summer '24.



Burberry creative director Daniel Lee with British artist Sarah Lucas.

from diverse backgrounds, or Indigenous-owned labels Ngali and Ikuntji Artists, who work with First Nations printmakers and stylists to complete their shows. Important foundations that need to be continually built upon. *JW*

When art met fashion

Art and fashion both uplift creatives, attract collectors and, at times, require customers with deep pockets. In 2023, they've converged in force as both spheres recognise clients' interests aren't confined to neat boxes. Saint Laurent collaborated with Madonna to re-release her transgressive *Sex* book – the collector's tome, which hasn't been reprinted for three decades – and opened a free gallery for the images on Miami Beach. Meanwhile, Gucci collaborated with members-only art fair Frieze 91 London on a show about the brand's history, and in Seoul, Chanel and Frieze sponsored collaborations between established and emerging Korean artists to empower the next generation's visionaries. Burberry partnered with Tate Britain on an exhibition for conceptual sculptor Sarah Lucas. Add to that, creative festivals are arguably becoming the new fashion weeks; take Art Basel in Miami, which draws glitterati from all corners of fashion and celebrity, or in Paris, where Louis Vuitton exhibited its past designer and artist collaborations in a gallery format. *JW*

Conglomerates and consolidation

So influential have the largest luxury conglomerates become that business moves are being watched more closely than ever, with decisions at the Arnault family-owned megalith LVMH and major competitor Kering impacting not just the appointments and departures of creative directors but also what we wear.

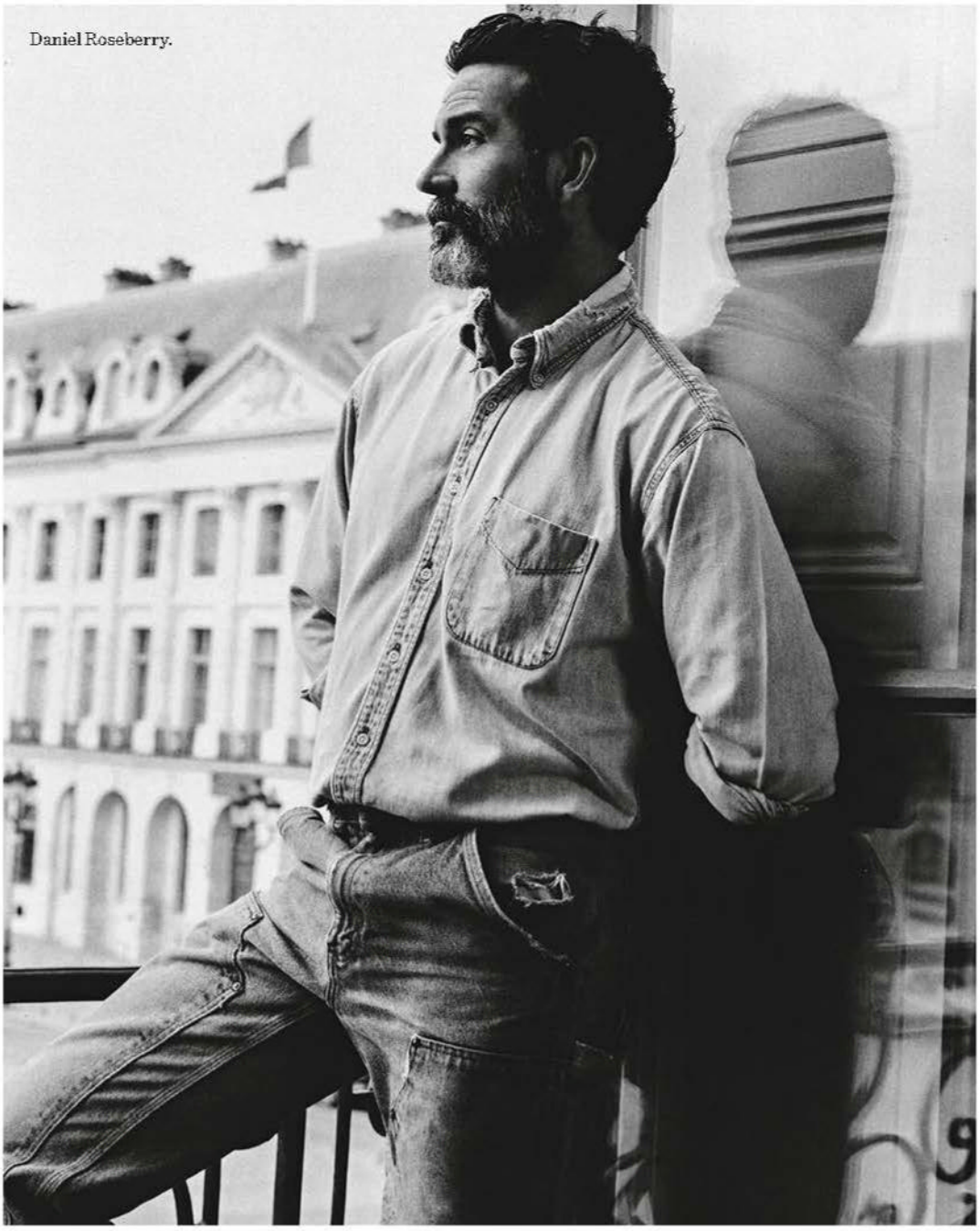
Meanwhile, an American conglomerate is rising in US-based Tapestry (which owns Coach and Kate Spade) who acquired Capri Holdings (Michael Kors, Versace and Jimmy Choo) for US$8.5 billion. But with increasing centralisation and business imperative comes the risk of homogenisation, something sparking discussion right now. While small independent brands have the freedom to take risks on a smaller scale, innovating and experimenting, and larger independents (Armani, Ferragamo) remain authentic to the family values they were founded on, a large financial backer is hard to turn down. Scale, infrastructure, experience; these are what brands get in return for joining the giants. It will be up to executives and creatives both to safeguard boundary-pushing, agenda-changing thinking. *AB*

GETTY IMAGES, GORUNWAY.COM, INSTAGRAM: @CHRISTOPHER_ESBER

Dream maker

Through five couture pieces, chosen from works that will be on display at the National Gallery of Victoria's *Triennial 2023* exhibition, Schiaparelli creative director Daniel Roseberry charts his body of work, one that has defied limitation, revived a great style legacy and reset the parameters for beauty via a rare, unbounded imagination. By Alice Birrell.

Styled by Pawel Jastak. Photographed by Jess Ruby James.



Daniel Roseberry.

JANUARY 2021:
Dress and headband, haute couture spring/summer '21.

SCHIAPARELLI haute couture throughout. Viscose velvet and silk dress worn with straps suspended by a jewellery headband.

JULY, 2019:
Nuage (cloud), from the Transformations collection, haute couture autumn/winter '19/'20.

Silk crepe dress with a bénitier neckline draped over an artisanal metal structure. Silk taffeta stole. Drop earrings suspended from a tooth in enamelled resin.

Above the Place Vendôme, in the cloistered cocoon of the Schiaparelli couture salons, Daniel Roseberry is less master of the house than open-hearted guide. In an American uniform of denim and sneakers – Roseberry was born and raised in Dallas, Texas, the son of a church pastor – he is at once an outsider and insider. As a child, the serenely spoken creative didn't fit the traditional values anchored by the church. Men and boys didn't dream of, let alone become, heads of Paris couture houses. Yet, a fashion school graduate who nurtured his fantastical and wildly rich inner life to work at Thom Browne in New York for a decade, Roseberry took the creative directorship at a sedate Schiaparelli in 2019. The 38-year-old has since proved he possesses a composed self-conviction and relentless desire to create pieces worthy of late house founder Elsa Schiaparelli.

Whip-smart, sharp and enigmatic, the Italian-born Elsa, or "Schiap" shirked her aristocratic roots to be both an outlier and captivating centrifugal force in the bohemian life of 1930s Paris. Here she crossed orbits with the surrealists, making collaborators out of Salvador Dalí, Jean Schlumberger and Jean Cocteau.

Fantasy and womanhood, tenderness and strength, darkness and a creative unruliness: Roseberry both invokes and contemporises Elsa's hard chic today. As a result, a constellation of A-list stars has sought his pieces, changing the red-carpet game – and the goalposts on fashion – beyond the most outlandish dreams.

As a starring name at the National Gallery of Victoria's (NGV) *Triennial 2023*, a sweeping multidisciplinary showcase taking in works from more than 120 creatives, Roseberry worked closely with curators from the NGV to select pieces from his tenure. They are to be experienced in Australia for the first time, first-hand. "I think the act of seeing these things is also the act of giving permission to think that you could be a part of that world," he tells *Vogue*. Here, he selects five looks on show there now that trace his blazing star at the house of Schiaparelli, and, in the manner Schiap preferred to write hers, traces the story of a trajectory through the work.

JULY, 2019:
Nuage (cloud), from the Transformations collection, haute couture autumn/winter '19 (above). First dress, first collection at Daniel Roseberry's Schiaparelli.

"I think when I started just four and a half years ago, this kind of dramatic, messy volume was not really happening at the time. What I wanted to do was disrupt to present a kind of glamour that felt really intuitive and spontaneous. I wanted this to look like it was underwater; to look like it was floating.

"Underneath that garment is this 78-year-old man, who is probably one of the oldest artisans working in Paris today, who made a metal sculpture to look like a cloud wisp. It was wrapped in raw edge by his cut silk faille to make sure that you would never see, nor feel, the wire structure too much. Then it was draped, spontaneously, by hand by one of our grand *flou* masters [masters of light and fluid fabrics] at the house, then all sewn in by hand. It's extremely lightweight, it's extremely durable and it was →

JESS RUBY JAMES

JULY 2021:
Mini-dress, from the Matador collection, haute couture autumn/winter '21/'22.

Wool crepe mini-dress with a duchess satin insert embroidered in pink silk taffeta – a reference to embroidery from the Schiaparelli archives, specifically an Art Deco evening coat from 1937. Satin pumps with silk faille bows are adorned with golden toes bearing silver nails.

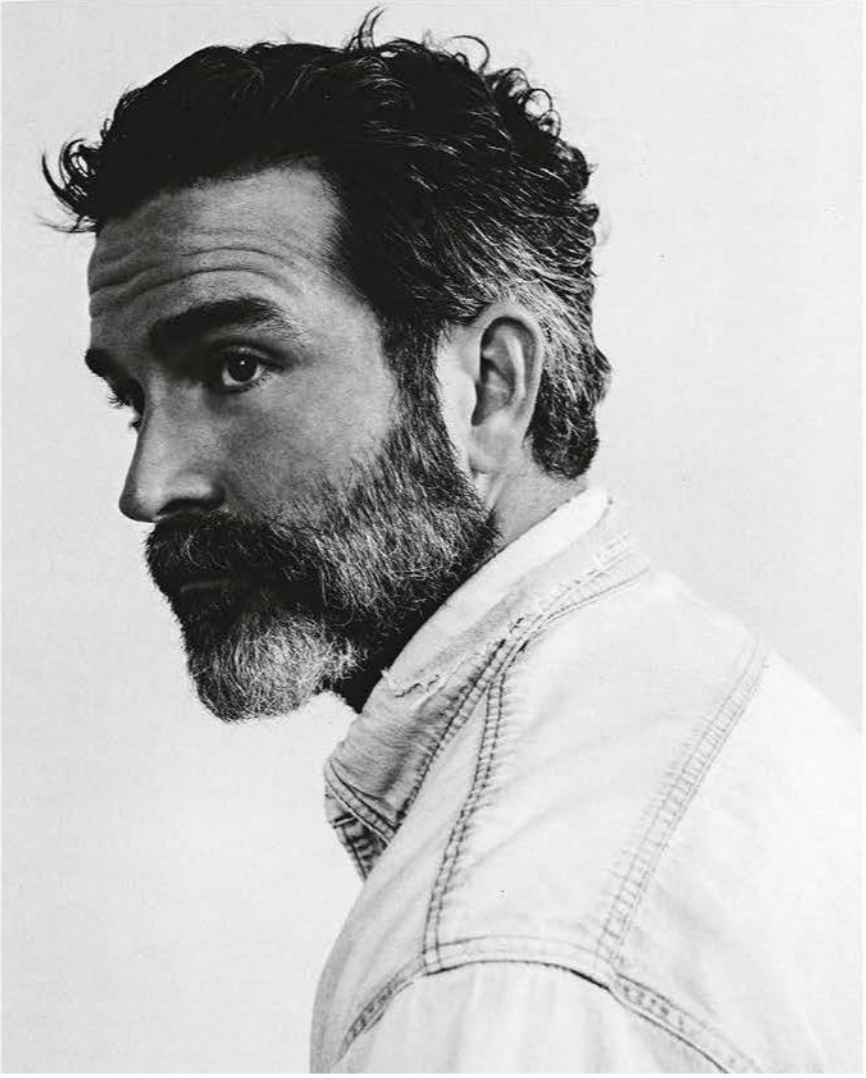
JULY 2021:
Dress, from the Matador collection, haute couture autumn/winter '21/'22.

Handcrafted gilded brass jewellery bustier in the shape of a bouquet of flowers. Skirt draped in silk faille.

bought by a client who wore it to a wedding and was asked to move because she was sitting towards the front, and no one could see the ceremony.

"Working on the first collection, you have an idea of what it's going to feel like to put your work out into the world and have it assessed and judged. I loved those two months before that collection because it was a pure adrenaline rush. That season was so guttural. It was like a coming out process, and at the same time a lot of the ideas were imperfect and unrefined, but there was a risk-taking to that season, which felt really radical for me. It was also worn by a model named Noah [Carlos], who, as far as I know, is the first non-binary bride to ever walk a couture collection. Elsa Schiaparelli – she was a designer of many, many firsts.

"[Joining Schiaparelli] it was like something had come over me. I knew I had to leave Thom Browne. My mum always said, 'Leap and the net will appear.' I had taken this big leap away from something that had become such a huge part of my identity in New York, my work with Thom, and really jumped into the void. There's a French phrase actually – the 'call of the void' – and we don't have the same phrase in English, but it's like when you're driving on a highway along a cliffside, and you have the urge to drive the car off the cliff. That's what it was. What happened was so quick: I got this job, I moved two weeks later from New York. My things are still in storage. It was one of those 'Jesus take the wheel!' moments."



JESS RUBY JAMES

JANUARY 2021:
Dress and headband, haute couture spring/summer '21 (as seen on page 113).
How to speak Schiaparelli.

"I think of Elsa Schiaparelli as a hero, Elsa as a mentor, Elsa as an example. I think of humour and I think of shocking. So, we always have to ask ourselves 'What is shocking today?' Because we all are so numbed out. That season was when I really started to capture that shocking spirit that feels innate to this house. I also think the fact that Elsa was not French, she was Italian, she was an alien living in a different world as opposed to Mr Dior and Coco Chanel, and these epitomes of these pillars of French culture. Elsa, she was singular.

"This collection was a big turning point for us. I was working on this dress when our CEO came into the room and told me Lady Gaga had just called and requested a look for the inauguration [of US President Joe Biden] so I had to leave this fitting and I went downstairs to my office to sketch the Gaga concept.

"This look is emblematic of what happened in covid. Because I knew the collection was going to be experienced digitally, we really had to go more for impact than subtlety; things I knew were going to elicit a reaction even through a phone screen. That's when the jewellery became supersized, it's when the colour palette was reduced to a very graphic black, bone, gold, pink, and it's when the anatomy emerged – the sixpacks, and all of the surrealist elements that have stuck as a forever code for us.

"I know this sounds crazy, but I felt very American because I had just spent three months in New York for lockdown. The new president was about to be inaugurated. And I really was thinking about what it meant that I was the first American to be the head of a French couture house. So, I was leaning into confounding and challenging the classical notions of couture and the beauty that couture tends to worship. The anatomy was something that felt like it was bordering on vulgarity.

"Everything else that was happening in couture felt so boring at the time. This is before the Gaultier collaborations. This is before Balenciaga. Challenging things in that moment felt extremely important. [Couture] is the freest expression that a house can have … We came out swinging because there wasn't bureaucracy here."

JULY 2021:
Mini-dress, from the Matador collection, haute couture autumn/winter '21/'22 (as seen on page 115).
Getting to know Elsa, confidence.

"My relationship with the archives has been really slow, but steady. I've come to cherish them. Originally I wanted to do something with hyper-realistic flowers, which we did later, and we tried all these different kind of techniques and nothing looked better than the original handpainted pleated silk flower [on a famous 1937 Lesage-embroidered surrealist evening coat Schiaparelli based on an illustration by Jean Cocteau]. So that was also a moment of surrender for me: surrendering to the archives and really submitting to the authority that Elsa's work still has.

"As a chronic people pleaser, I am highly attuned to the environment in which I'm releasing work and to the way it's being received. That's why I look at the last season because I think, 'What was it about these looks that people kept coming back to, that editors always request?' … I think that it's all coming from probably the first 10 years of my life growing up and realising that I felt like I was living in a dangerous place, where my sexuality or my inclinations – at that young age, it wasn't a sexuality yet – were not safe. But my artwork, my →

drawing, what I could do and what I could create gave me a feeling of protection; protected me from what I knew people's judgements would be. I think that created this sort of dynamic where I am always looking to the work to provide cover in a way. So much of that theme has evolved and changed, but the one thing that has remained is that I still get a thrill out of showing something to people that will make them say 'Wow'."

JULY 2021:
Dress [worn by Lorde on the cover of US *Vogue*], from the Matador collection, haute couture autumn/winter '21/'22 (on page 116). Body bijoux, the red carpet.

"There was a René Gruau illustration of an old Christian Dior perfume ad where her dress is a bouquet of flowers. At the same time, I was looking through the archives of The Met, and there was an old Paco Rabanne or a more abstract designer where the bodice of this entire dress was made out of metal plates. And so, I was like, okay, 'body plus bijoux'. Body bijoux became a whole topic for this collection.

"I grew up loving watching the red carpet … I remember Nicole Kidman in John Galliano. After the first season before lockdown, we went to LA, we rented a bungalow, and I brought probably 100 drawings and we lined the walls with all of them. Then over the course of three, four days, I did back-to-back meetings with all the stylists in LA. That's when I got to meet [former celebrity stylist] Law Roach. This was five years ago, and I realised also how relational the celebrity dressing game is. We don't pay anyone to wear our things. I remember Beyoncé's stylist came in and she just got it immediately. A lot of seeds were planted that trip.

"Some designers really don't like celebrity dressing. I really do. It's all under my direction. It's not a separate division and I think you can feel that. When I started, things on the red carpet were pretty boring, and that changed really quickly. I think it's fair to say we have a lot to do with what shifted on the red carpet.

"Weirdly, because covid starved people of beauty so much, no one was doing red carpets so when things started reopening, the red carpet took on a deeper meaning for people. From Lady Gaga to Beyoncé to Adele to Bella Hadid, all of those are covid-era moments that really stood out to people I think, because there was so much less happening. That's over now. The role of the red carpet and the role that fashion can play is constantly evolving. It is probably going to be different by the time this piece comes out.

"The thing is, everyone talks about microcultures and microclimates and micro – all these things, and then there's a few monocultural events a year that are super rare, and if you can plug into those, the impact can be huge. The occurrence of those, it's so, so low and ever, ever more scarce."

JANUARY 2022:
Coat, *Une ère de discipline* (An Age of Rigour) collection, haute couture spring/summer '22 (right). A restlessness to transcend.

"I had an interview with Christian Lacroix and we were talking about where he comes from – Arles in the south of France, and he said that it's a land of black bulls, white horses and the gold of the sun. When he said that, I was like, 'Oh my god, this collection is going to be black, white, and gold.'

"In my mind and in my subconscious, I'm here because of the work of John Galliano when he was at Dior, McQueen; these really outrageous, glamorous, nonsensical fantasies of fashion, which you have to approach differently today. I think a part of me wants to always take that kind of power, but then reduce it and make it more rigorous, so this season was called 'An Age of Rigour'. I think we had one gown in this. Everything was a column. Everything was sculpted in the fittings, basically, using circles and ovals of toile. I had just seen *Dune* … and I wanted something that felt futuristic and timeless at the same time.

"By this point with the atelier workers, we were really entering a different zone together. There was chemistry. It's like: 'How can we make a leather marquetry coat or this painting come to life?' I'm really, really passionately pursuing, specifically with couture, the way that Schiaparelli can speak to the fine art world and vice versa. I don't think any other couture house has that heritage.

"What I relate to the most with Elsa's impulses is that she was not a dressmaker. She was not satisfied by the norms of the fashion system. There's a restlessness to her work where she was trying to transcend or go beyond fashion. You find that tension in her work constantly – collaborating with artists, transforming her own image into something that felt enigmatic. I find myself gravitating to that; I'm very restless in the craft constantly. But I feel very privileged to know in my gut that I am at the right place at the right time. That's a good feeling."

The NGV Triennial 2023 *is on now until April 7, 2024 at the NGV, which recently opened with the annual celebration of art, creativity and fashion, the NGV Gala.*

JESS RUBY JAMES

JANUARY 2022:
Coat, *Une ère de discipline* (An age of rigour) collection, haute couture spring/summer '22.

Coat with a herringbone embroidered with gold sequins, crystal mesh, vintage jewellery, SWAROVSKI rhinestones, and with exaggerated shawl collar.

Hair: Vi Sapyyapy
Make-up: Mayumi Oda
Manicure: Hanaé Goumri
Model: Grace Gay
Production: Town Productions

Living colour

First Nations artist Emily Kam Kngwarray found international fame in the last decade of her life. In the lead up to the National Gallery of Australia's extensive survey of her work, its curators spent time with her descendants on Country in remote Central Australia, learning about this indomitable woman, her culture and art. By Cushla Chauhan.

Emily Kam Kngwarray, 1994.

Aboriginal and Torres Strait Islander people should be aware that this story contains the image and name of a deceased person.

PORTRAIT: © GREGORY WEIGHT/COPYRIGHT AGENCY, 2023. NATIONAL PORTRAIT GALLERY OF AUSTRALIA, GIFT OF PATRICK CORRIGAN AM 2004. ARTWORK: PRIVATE COLLECTION, NAARM/NARRM/MELBOURNE © EMILY KAM KNGWARRAY/COPYRIGHT AGENCY, 2023. IMAGE COURTESY OF DEUTSCHER AND HACKETT

Yam story (1995). Paintings throughout by Emily Kam Kngwarray, Anmatyerr people.

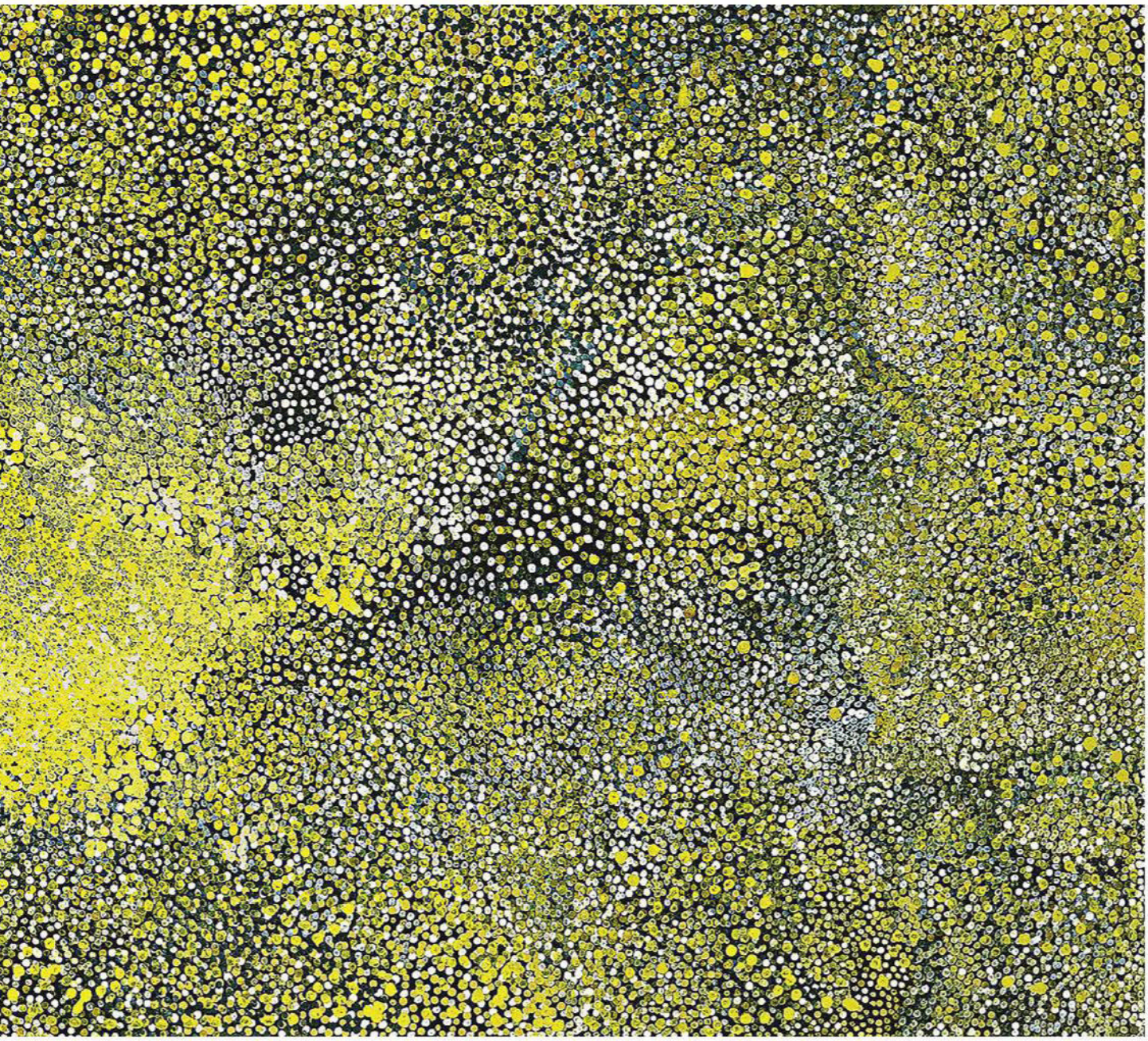
Heading towards Eastern Arrernte in the Northern Territory, cool early morning light bounces off the silvery naked trunks of gum trees shedding bark as summer approaches. Craggy rocks and ant hills like sculptures, spindly bushes, endless blue sky and red earth. Such are the first impressions of a visitor to the Sandover region of Central Australia, a three-hour drive north-east of Mparntwe/Alice Springs.

But through the eyes of the late artist Emily Kam Kngwarray, an Anmatyerr woman who lived here her whole life before her passing in 1996, the view of this desert landscape would have been far richer – shaped by a deep connection to place and a knowing of stories, seasons, flora and fauna, all of which was woven into her heart and art.

Kngwarray was born in about 1914 in Alhalker Country, and though she had worked with ceremonial awelye (body painting), song and batik designs, it wasn't until 1988 in her late 70s that she turned to painting, gaining national and international acclaim at the grand old age of about 80. Among her achievements: being the first Aboriginal artist to be awarded the Australian Artists Creative Fellowship in 1992, posthumously representing Australia at the prestigious Venice Biennale in 1997, and in 2008, having her work shown in Japan, then the biggest solo exhibition of an Australian artist to tour overseas.

This month, Canberra's National Gallery of Australia (NGA) celebrates one of the nation's greatest artists with its major summer exhibition, *Emily Kam Kngwarray*. Exploring her story and oeuvre from the last 20 years of her life, the extensive survey includes more than 80 batiks, paintings and works on paper loaned from public and private collections, many of which will be seen for the first time, and will also include soundscapes of the women's songs and ceremonies (awelye) that informed her work.

Kngwarray's story is fascinating for its singularity. An octogenarian when she gained recognition, she was from one of the world's most remote regions, spoke her own language, Anmatyerr, and little English, and for virtually two-thirds of her life had limited contact with the outside world. She exhibited around the globe, and her final eight years of life were marked by a ferocious creative output that resulted in thousands of paintings.



Kam (1991).

ARTWORK:NATIONAL GALLERY OF VICTORIA, NAARM/NARRM/MELBOURNE, PURCHASED FROM ADMISSION FUNDS, 1992 © EMILY KAM KNGWARRAY/COPYRIGHT AGENCY, 2023. IMAGE COURTESY OF NATIONAL GALLERY OF VICTORIA, NAARM/NARRM/MELBOURNE. PHOTOGRAPH: PREDRAG CANCAR

The speed and intensity of her work is still talked about today. At the Indigenous-owned Utopia Art Centre in Arlparra, which works with emerging and established artists across 16 remote homelands, a group of Kngwarray's extended family gather. Many of these women are also artists and often congregate here. The centre sits at the end of a dusty road where horses graze untethered – a group of detachables containing paints and canvases and startlingly beautiful artworks unceremoniously stacked against walls or piled neatly on concrete floors.

Here, Kngwarray's kin, dressed in colourful skirts, headscarves and beanies, share memories both happy and sad, keeping the legacy of this important Anmatyerr matriarch alive. "The old lady", they recount with laughter, would have at least 10 paintings on the go at once, and working on the ground, her tin of ashes for dipping tobacco nearby, was unfazed by the dogs that sometimes trotted across her canvas leaving prints. She had many funny stories, was a skilled hunter, and when some of these women were children, would play games with them in the sand and call on them to fetch brushes and water. She was a "boss woman", a spiritual healer and bush doctor, and in the tradition of her culture, distributed the significant earnings from her paintings to immediate family and closer community.

Kngwarray's genius lies in her instinct. A gifted colourist, her works are explosive, rhythmic and moving, with mesmerising fields of dots, elegant lines and gestural swirling brushstrokes that fill a canvas. "I see them moving," observes one of the women of her paintings, which shimmer with vitality.

Not influenced by the art of others, her work was symbiotic with culture and Country. She was boldly experimental, transitioning through different styles from dots to stripes to larger dots, bright colours and rings, then black-and-white paintings with thinner lines. Yet transcending these phases, the themes were always grounded in Alhalker Country and Dreamings – from Awelye (my Dreaming) to Arlatyey (pencil yam), Ntang (grass seed), Ankerr (emu), Kame (yam seed) and more – and captured the shifting seasons of the desert. "That's what I paint: whole lot," she once said. →

Untitled (1995).

Wild yam V (1995).

"To be able to work with the community and the women, we got to hear the really in-depth stories about Emily, and were able to learn who she was as a person"

The NGA survey will chart all the stages of the artist's work, from one of her earliest batiks to *Emu woman* 1988-89, her first painting made as part of a collective project, the huge *Anwerlarr Anganenty* (*Big Yam Dreaming)* of 1995, plus six works that showed at the Biennale.

NGA's Hetti Perkins, senior curator-at-large, Aboriginal and Torres Strait Islander art, and Kelli Cole, curator, special projects Aboriginal and Torres Strait Islander art, are co-curators of the exhibition. In preparation for the show, the pair spent the past two years working with women from the Utopia community, sitting with them as they viewed images of Kngwarray's artworks, looked at old photographs and listened to audio recordings of her stories of the early days. Speaking in their own language via an interpreter, the women shared their memories of the artist and her reverence for Country. Such respect and investment of time simply "sitting and listening", as Cole describes, paved the way for an exhibition and accompanying publication anchored in context and truth.

"There is so much written on Emily, but people are just rewriting stuff that others have produced over the years," says Cole. "To be able to work with the community and the women, we got to hear the actual stories, the really in-depth stories about Emily, and were able to learn who she was as a person. When you're talking about her paintings, to be on Country and to see what she painted brings the works to life."

The dry heat is intense at the Urlerrperl waterhole on Kngwarray's Country, but a cool breeze flows where the women sit cross-legged in the shade, gazing out to the stark red-blue horizon. They have just visited "the old lady's" place of rest nearby, marked by a black granite headstone that sparkles under the high sun and which they touch with great affection, greeting her with loving words. Kngwarray grew up close by and, remarkably, the ancient rock face where her family once camped and which has seen all time pass, still bears drawings by her ancestors, their spirits strongly felt. Her story is one of success, but also pain; she witnessed the annexing of her land for agricultural interests, and for years she had only limited access to her birthplace.

For the 17 women closely connected by kin who are set to travel to Kamberri/Canberra for the opening of the National Gallery exhibition, the upcoming event is a joyful chapter. "It will make me happy to see my grandmother's paintings on the wall," they share about the artworks which depict "all the grass, and the sticks, nature and yam seed, and flowers, too".

For Cole and Perkins, both Aboriginal women, it was important to put a First Nations lens on this show and book, filled with multiple perspectives and remarkable archival imagery. The hope is that audiences will gain "a deeper understanding of who she is as a woman, as a cultural leader, as a family member and someone who belongs to a very large community and who was really important", says Cole. At the opening, some of the women will dance the emu awely, so vital a part of Kngwarray's life, and sing along to a recording of the old lady in song.

Their wish for what non-Indigenous people might gain a sense of? "Country, environment, life and work – our story," they say, speaking to the power of art to foster a better understanding of Australia's First People. "The works are so powerful and strong." Emily Kam Kngwarray *is on at the National Gallery of Australia from December 2 until April 28, 2024. Go to nga.gov.au.*

ARTWORKS: PRIVATE COLLECTION, KAMBERRI/CANBERRA. HASSALL COLLECTION, GADIGAL NURA/SYDNEY © EMILY KAM KNGWARRAY/COPYRIGHT AGENCY, 2023

Some like it hot

Anthony Vaccarello's latest offering for Saint Laurent, as worn by Aleyna FitzGerald, simmers with all the grown-up sensuality, second-skin slink and generous helpings of after-dark black we've come to expect from the Parisian house.

Styled by Natasha Royt. Photographed by Max Papendieck.

IN COLLABORATION WITH SAINT LAURENT

Opposite page: SAINT LAURENT dress, belt, tights and shoes. **This page**: SAINT LAURENT dress, bag, tights, and shoes. Model's own earrings, worn throughout. All P.O.A. throughout. Details at Vogue.com.au/WTB.

Opposite page: SAINT LAURENT dress. **This page:** SAINT LAURENT swimsuit and skirt.

MAX PAPENDIECK

Opposite page:
SAINT LAURENT
dress, bra, briefs, sunglasses, belt, tights and shoes. **This page:**
SAINT LAURENT
dress, tights and shoes.

Hair: Nero
Make-up: Akiko Owada
Model: Aleyna FitzGerald
Production: Home Agency

MAX PAPENDIECK

Works in progress

The end of the year is cause to celebrate the season's most dazzling pieces: the final touch on clay, wire and stick bricolage vignettes.

Photographed by Théo de Gueltzl.

Bulgari

This clay bust doesn't know how lucky it is – draped around its neck are two beguiling necklaces. On top, a Cuban-style chain adorned with diamonds and cabochon-cut rubellite and amethyst stones; on the bottom, another diamond-encrusted chain – but this time, branching off into pear-shaped stones that make quite the impression. BULGARI high jewellery necklaces, both P.O.A.

Dolce & Gabbana bag

At first glance, you may not realise that this fiery red satchel is entirely, fully, completely beaded –embellished from top to bottom with glossy beads that create the most marvellous tactile sensation. Shimmy it around and you'll even get a bit of a tune. DOLCE & GABBANA bag, P.O.A.

Tiffany & Co. rings

What a catch! This little red wax figurine is accessorised with a pair of fish-shaped rings from the Blue Book Collection that dazzle with hulking Sri Lankan padparadscha sapphires. The fish on top carries a sapphire of five carats; on bottom, the sapphire reaches just past six carats. TIFFANY & CO. high jewellery rings, both P.O.A.

Chanel high jewellery bracelet

This fine jewellery piece is dubbed the Blushing Sillage bracelet and consists of a cuff of 18-carat pink gold with a collection of diamonds, rubies, spinels, garnets and yellow sapphires arranged in a radial pattern. Striking in both detail and colour palette, it's an accessory that doesn't really need to raise a hand to be noticed. CHANEL high jewellery bracelet, P.O.A.

THÉO DE GUELTZL

Cartier watch

A sculpture-in-the-making wears a gem-filled Cartier High Jewellery watch like a necklace, with cabochon-cut rubies, sapphires, emeralds and emerald-cut diamonds arranged like mere patchwork. On your wrist? It's time to shine. CARTIER high jewellery watch, P.O.A.

Louis Vuitton men's slipper

The crown jewel of Louis Vuitton's latest men's collection may very well be these not-so-homey house slippers. Festooned with a glittering array of stones, they're enough to make the concept of being all dressed up with nowhere to go an actual goal.

LOUIS VUITTON MEN'S slippers, P.O.A.

THÉO DE GUELTZL

Van Cleef & Arpels clips

The latest to bloom in the glorious Van Cleef & Arpels gem garden? A pair of clips fashioned after a cluster of primrose buds. In lieu of petals, you'll find rubies set in 18-carat gold. Wear them in concert or on their own, and fasten them to anything your heart desires, from gown to collar to lapel or beyond. VAN CLEEF & ARPELS high jewellery clips, P.O.A.

Fendi couture clutch

When designing this sumptuous handbag, Fendi had both practicality and luxury in mind, encrusting a fully beaded ballet-slipper-pink clutch – for, you know, essentials – with a built-in ring for the kind of glitz perfect for anywhere from the red carpet to merely painting the town red. FENDI couture bag, P.O.A.

THÉO DE GUELTZL

A sidelong view of the second living room, with its matching chandeliers.

Past lives

A love of all things romantically faded and careworn inspired Alessandro Michele to turn a grand Roman apartment into his home, one teeming with centuries of history. By Chiara Barzini.

Alessandro Michele in front of a cabinet filled with some of his collected *objets*, including old pharmacy bottles and antique Italian porcelain.

Photographed by François Halard.

The bedroom, where an old Venetian door frame now functions as a splendid headboard.

Alessandro Michele looks for a home in every city he visits, entertaining romantic visions for himself, and often following up on them. He has a particular love for faded beauties, run-down places brimming with lost grandeur – and this is why he embarked on the quixotic endeavour of renovating one of the most mysterious buildings in Rome: Palazzo Scapucci.

As a teenager in the early 1990s, Michele strolled the Eternal City with a solitary, focused look. Bright green hair held up in a mohawk, he was the only punk kid in his neighbourhood. Merely standing at the bus stop was an adventure. He attended a conservative high school in the bourgeois Quartiere Trieste and fell in with a group of anarchist friends before moving on. Rome has always been the backdrop for his adventures, for walks to the centre, to Babylonia and Dakota, two long-lost avant-garde warehouses that blasted deafening techno and sold refurbished or painted Converse All Stars, Palladium sneakers, as well as Indian silk scarves, heavy-metal jewellery, fishnets and industrial punk clothing. Outsiders from all parts of Rome flocked to these safe havens, gathering to shop, listen to music and share ideas.

Michele's uncle had a studio restoring antique furniture tucked in the gardens of Via Margutta, and there Michele would smell the glue and mastic and dream of the past lives of tables and armchairs. He also spent hours in the Villa Giulia, the Renaissance palace that houses the National Etruscan Museum, immersing himself in its gardens, exploring pre-Roman antiquity and terracotta funerary monuments. While his peers were out late at raves, and gathering in the central piazzas for the infamous aperitivo tradition, Michele was looking up at roofs and domes,

Michele's stately, art-filled dining room.

Ancient straw baskets and a late-18th-century Tuscan mirror.

FRANÇOIS HALARD

"The 800 years of these walls are right now to me," says Michele. "For this reason I am not nostalgic. Everyone leaves strong traces behind"

waiting for buildings to speak to him. "Rome," he says, "bewitches you. It welcomes everyone in a dishevelled way." That fascination transferred to objects, art, books – and obviously clothes. So much of the way he revolutionised Gucci over his nearly eight-year run as creative director had to do with a guileless disposition toward untold stories, incursions into the past lives of ancient artefacts, monuments and people.

"I am a doctor for injured, dilapidated homes," he tells me. "I buy places I think might need me, that have either been defaced or abandoned." Michele and I are sitting in the renovated *piano nobile* apartment of the palazzo, he on a petroleum blue Tudor-era velvet armchair, lush dark braids framing his face. After his exit from Gucci late last year he has the calm, collected expression of someone who had seen it all and done it all and is happy to take a breather – though I am not sure working with a restoration team on an 800-year-old home counts as a break.

Palazzo Scapucci is one of the few buildings in Rome with its very own medieval tower. In the 1400s, the surrounding structures functioned as a convent belonging to Pope Sixtus IV (during the restoration, Michele found original papal coats of arms from the late 1400s engraved in the high beams). More than a century later the property was passed on to the Scapucci family, who are linked to a story told by Nathaniel Hawthorne in *Passages from the French and Italian Notebooks*, 1871. As the legend goes, the Scapuccis had a beloved pet monkey who became unbearably jealous when their first child was born – so much so that she snatched the baby from the crib and escaped to the top of the tower, refusing to come back down. The father panicked and, as we tend to do in Italy during any moment of crisis, invoked the Virgin Mary, promising that if the baby were saved, he would keep an oil lamp perpetually lit in the tower in her honour. The monkey returned the baby and the light atop the tower has been burning since.

As Michele tells me this story, he moves his hands in the air, flashing his array of antique gold rings in space. To him such history is constantly with us. "I'm not convinced time passes as the calendar or the clock describes it," he says. "The 800 years of these walls are right now to me. For this reason I am not nostalgic. I'm never really convinced that people who are no longer alive are gone. Everyone leaves strong traces behind."

Michele's father was a subversive free spirit who frowned upon the idea of ownership. He was part of the occupation committee of Lotta Continua, the 1970s far-left political movement that fought to give housing to working families who couldn't afford rent. "He had strong political beliefs, but also loved nature," Michele says. "I'd say he was a pagan spirit, almost an animist. He would take us to the mountains and make us sit and listen. 'You talk too much, be quiet,' he'd say. 'Listen to the wind passing over the leaves. That is god.'" When Michele's family found they could no longer afford their house, they moved to squatted homes occupied by Lotta Continua in the north of Rome – a formative period for Michele.

But the stray life came at a high cost, especially for his mother, who had a less radical vision of the world. "We shared our space with families we didn't know," remembers Michele. "That's where I got my first big life training, where I learned the art of observation and developed a real interest in people." He watched strangers come and go at all hours of the night, and when adults spoke, →

he sat and listened. "There were prostitutes, drug dealers, poor mothers who had been kicked out of their prior homes. Extraordinary human beings with extraordinary faces. So I know how important it is when someone takes you in." It's no coincidence he has chosen to live across the street from the Baroque church of Sant'Antonio dei Portoghesi, which emerged out of a hospice for Portuguese pilgrims, a place for charity and restoration. He also plans to offer residencies for artists in his country home (in the Etruscan area of Lazio), and when at Gucci, his desk was a stopping point for many globe-trotting creatives sharing ideas.

When Michele first came to see the apartment in the Palazzo Scapucci, it was a dark, illogical place, with low Styrofoam ceilings and no allure. "Every hall was filled with crammed rooms that opened onto more crammed rooms and small windows, but I kept coming back and observing from the sidewalk. When I fall in love, I don't court houses, I stalk them." He met the owners, three perfectly bizarre Roman characters: an uncle, a nephew and an accountant who used the apartment as an office. "It already had this karma of belonging to multiple people," he says. "It was a place for communal living." Michele knew the house was a huge undertaking but decided to go for it.

One of the many great discoveries that followed was the original roof beneath the suspended ceiling. It was filled with engravings, frescoes, fleurs-de-lis of the kings of France, and a shield with the symbol of the Della Rovere family. Michele spent hours on the scaffolds. "I became friends with every centimetre of that ceiling," he says, "though I probably gave the restoration team a nervous breakdown too."

Lazy church bells ring in the distance. It is time for a tour. "Are you sure you're ready?" Michele asks with a grin. His dogs, Bosco and Orso, wag their tails.

A guest bathroom.

In a second living room hang a pair of oak branch-shaped chandeliers. "I never light my chandeliers," he says. "I use them as furniture pieces. I like to see them in space." The kitchen is flooded with midday Roman sunlight, irradiating Michele's beautiful collection of Dutch Delft tiles and ancient wood-and-glass cabinets. A flight of marble steps brings us to a work studio and library, tucked in the iconic medieval monkey tower: "The most beautiful room in the house," Michele says. Lately he's been sneaking in here and pulling poetry books from the shelves. It's a kind of meditation as he ponders his next steps and his own suspended moment. "It's obvious I need oxygen now and it's ironic that in reading all these poetry collections, I became so interested in the white space on the page and what it reveals about the words that inhabit it." He gives me a mischievous grin. "Look at this," he says and opens a hidden passageway in the bookcase, the kind of revolving library door kids dream about. The building came equipped with many such vaults and portals, and Michele has taken advantage of them. Another vault, he explains, is hidden in his wardrobe (my favourite room as it has a bathtub and a balustrade, with glass doors and prints by Michele himself).

We cross through the dining room, where the table is piled with pens and books, including a thick anthology by the late poet and musicologist Amelia Rosselli. Then to the bedroom, with a Venetian door frame he's reworked and adapted as a headboard. Next is Michele's studio, accessible via a series of corridors, which is a work in progress, populated by boxes and perfectly organised archives of things like old Indian glass paintings and marionettes. Michele lifts a ladle out of nowhere. "It's crazy, I started opening boxes the other day and found this ladle collection. I can't believe how many of them I have." We climb several stairs and pass more rooms than Michele can show me. "It's never-ending," he says as we make our way out to the terrace, and the Sant'Antonio dei Portoghesi's organ, the most ancient in Rome, fills the air. Through the leaves of the lush plants, rose bushes and banana trees, we catch glimpses of passers-by on the streets below.

Michele is a night-walker, a detail that I find incredibly romantic, but he also likes to get lost in the city during the day. It's just a little more complicated because he lives in a crowded neighbourhood and people recognise him constantly. So he puts on a baseball cap and sunglasses as we go for a coffee at the iconic bar Sant'Eustachio, serving what is widely known as the best espresso in the world, and talk about his love of film and theatre. Michele watches only a few films a year, "but they are all extremely meaningful to me," he says. We stroll – at a slow pace, zoning out in front of bookshops and old theatres. "Look at this," he says, pointing to the Mannerist façade of the church of Sant'Andrea della Valle. "Rome is a city of safe little pockets right in the middle of chaos." As we cross the Corso Vittorio, a Roman driver honks violently and yells at us: "*Annamo un po*!" ("Get a move on!") Michele laughs. "My mother would always tell me that I live '*a mezz'aria*,' " he says. "Mid-air." Inside the church the light filters through tinted windows reflecting on a mirror in the centre, creating an all-pervasive golden hue. Michele comes here almost daily and still he's completely transfixed. "The church in Rome is the greatest stage in the world," he says. "I'm like a serial killer with this place. I always come back."

Another beloved place is the bustling Campo de' Fiori, with its market stands and fruit sellers, who all know Michele by name. We resist the siren call of the square's famous pizza bianca oven, cross through Piazza Farnese, and end up at a restaurant in the quaint Piazza della Quercia. Michele dreamily points to the old Roman mercantile area near the Tiber, and to Palazzo Spada, another place he likes to go to for inspiration. After lunch, still in dreamy mid-air mode, he leaves his wallet behind on the table and we are chased down the street by a kind tourist. "See how I am?" he laughs. And this prompts another reverie as we wind our way back to the Palazzo Scapucci: "Rome has been here thousands of years," he says. "Soon we won't be here, but she will. Rome seduces you, and warns you: 'Being with me is tough. I may look beautiful, but I'm exhausting. I don't work and I will make your life impossible.' That gives me the right perspective." ■

FRANÇOIS HALARD

An elaborate oak branch-shaped chandelier hangs in the second living room of Michele's sprawling Roman apartment.

Coming up rosy

Off the back of a hot streak, grown-up reinventions of pink – from Chanel's minimal tweeds to Giorgio Armani's elevated satin trousers – frame the hue in a whole new light.

Styled by Beatriz Machado.
Photographed by David Gómez-Maestre.

PRADA jacket, $10,500, skirt, $1,610, bag, $5,600, and shoes, $1,875. All prices approximate; details at Vogue.com.au/WTB.

PRADA

VICTORIA BECKHAM coat, P.O.A. ARMANI top and pants, both P.O.A. ROGER VIVIER shoes, $1,440.

LOEWE top, P.O.A. CHRISTIAN DIOR pants, $2,800.

DAVID GÓMEZ-MAESTRE

TINTORETTO sweater, P.O.A., from El Corte Inglés. GRASSY necklace, P.O.A.

DAVID GÓMEZ-MAESTRE

SAINT LAURENT
bodysuit, $1,530, skirt,
$2,145, and belt, $730.

DRIES VAN NOTEN jacket, $2,125, and bra, P.O.A. ISABEL MARANT skirt, $3,160.

MICHAEL KORS COLLECTION dress, $3,370. SAINT LAURENT sunglasses, $840. CHRISTIAN LOUBOUTIN boots, $2,625.

DAVID GÓMEZ-MAESTRE

CHANEL jacket, $17,120, and skirt, $7,440, from the Chanel boutiques. LOEWE shoes, P.O.A.

DAVID GÓMEZ-MAESTRE

GUESS JEANS jacket, P.O.A. CARTIER earring, $18,100.

DAVID GÓMEZ-MAESTRE

MAISON MARGIELA
coat and shoes, both P.O.A.

MIU MIU
jumper, $2,340,
briefs, $7,400,
and tights, $415.

LOLA CASADEMUNT BY MAITE vest, P.O.A. SUAREZ earrings, P.O.A.
Hair: Manu Fernández. Make-up: Jose Belmonte. Model: Lulu Wood. Production: Another Agency.

DAVID GÓMEZ-MAESTRE

All that glitters

Moonlight glinting, dappled sunlight, shimmering mirrors, a new Dior make-up collection pays tribute to light. Make-up artist Kellie Stratton shares her tips for application.

STYLING EMMA KALFUS **PHOTOGRAPHS** JAMIE HEATH

Get cheeky

"Being mindful of your preparation before applying blush is key," says Kellie Stratton. "I always use a primer and base, then really spend time blending blush into the area I want to enhance."

IN COLLABORATION WITH DIOR
WORDS: MAHALIA CHANG HAIR: RORY RICE MAKE-UP: KELLIE STRATTON MANICURE: JESS DIEZ MODEL: REBECCA XU ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

DIOR Forever Skin Glow Clean Radiant Foundation in 2.5 Neutral, $80, worn throughout.
DIOR Rouge Blush in Splendid Rose, $88.
DIOR Diorshow 5 Couleurs eye shadow palette in Promenade Dorée, $126.

Silver lining

"When applying metallics, I like to wet the brush first. This creates a little more drama to the metallic shadow by adding a soft painterly effect."

DIOR Diorshow 5 Couleurs eye shadow palette in Night Walk, $126.

Trick of the light

"I like to use metallic shadow to highlight certain areas of the eye. Applying the metallic shadow in the corner of the eye or the centre of the eyelid creates a subtle yet eye-catching effect."

DIOR Rouge Blush in Precious Rose, $88. DIOR Diorshow 5 Couleurs eye shadow palette in Promenade Dorée, $126. DIOR Rouge Couture lipstick in 400 Nude Line, $66.

JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Kiss kiss, bang bang

Bold lips tie any look together. "Everyone I work with has a favourite red; it's such a personal choice. I am loving this shade from Dior applied straight from the applicator. It has little flecks of glitter to catch in the light."

DIOR Rouge Blush in Precious Rose, $88. DIOR Diorshow 5 Couleurs eye shadow palette in Promenade Dorée, $126. DIOR Rouge Dior lipstick in 999 Velvet, $65.

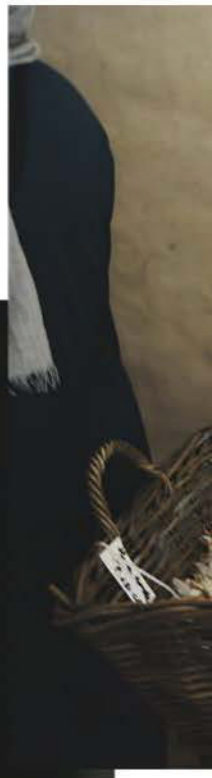
JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

For your eyes only

The perfect eye look depends on your eye shape. "It's key to understand the eye shape you have and work with that. The trick is to meticulously blend in the shape. Layering a softer shade to the eyelid and inner corners adds dimension and reflection."

DIOR Diorshow 5 Couleurs eye shadow palette in Promenade Dorée, $126. DIOR Dior Forever Couture Luminizer highlighter in 01 Nude Glow, $92.

Chanel's jasmine fields in Grasse, where at first light workers collect flowers in baskets.



Under the moonlight

Nature, science and mystery combine to create Chanel No. 5. Francesca Wallace travels to the South of France to discover that it all begins with a special harvest.

PHOTOGRAPHS DARREN McDONALD

Rising at first light, when the sun has barely peeked above the hills surrounding the fields, I take my first look at the jasmine harvest. The sky is heavy and there's an overwhelming humidity in the air that threatens to break on our group when we traverse the fields a little later. Around us, early-morning workers expertly pick from the tidy mounds of jasmine that will produce thousands of new buds overnight. Here, in the nutrient-rich soil of Grasse in southeastern France, grows the very essence of Chanel's beauty empire; the simple flower that forms the basis of No. 5, one of the world's most recognisable scents.

As the tale goes, it was the fifth sample presented to Gabrielle Chanel during the designer's quest to make her debut fragrance that resulted in its iconic name. Released on the fifth day of the fifth month in 1921, No. 5 has now cemented itself as the rockstar of perfumes. Today there are (naturally) five iterations, each varying in strength and with slightly differing bouquets but all sharing the signature components of neroli, may rose, Grasse jasmine and vanilla. From seed to final product, there's science – and magic – in getting the formula just right.

Gabrielle Chanel and her maison's first perfumer, Ernest Beaux, forever changed the fragrance world with Chanel No. 5. With a request from the designer for "a woman's perfume with a woman's scent", Beaux used synthetic molecules called aldehydes in his composition where previously most perfumes were made from just one natural compound, such as rose or oud. This gave the fragrance a radiance while intensifying its trail. By current standards, though, No. 5 leans more towards the natural side of things. To this day, the house still sources raw ingredients from the earth rather than a lab. And it's in Grasse, the perfume capital of France, just inland of Nice on the Côte d'Azur, where this process begins.

Olivier Polge, the current nose for Chanel and successor to his father, Jacques Polge, Chanel's third perfumer, spoke to *Vogue* in the midst of the season's autumn jasmine harvest. "From the harvest here, the flowers are picked every day from August to the end of October," he says. Blooming in the evening under the soft light of the moon, the flowers are collected by workers at dawn – every morning a new bounty.

"[With wine] you take everything at once almost. Here, you have flowers that bloom every day for three months. There is a big variation between early, middle and the end of the crop," shares Polge. It's a mix of flowers picked at these intervals, plus additional harvests that are blended together to create a consistent scent.

This particular stretch of agricultural land, located within a discreet section of farmland, looks much like any other in the Grasse region. But it's here that Chanel's partnership with the local Mul family has resulted in generations of flower production that end up in Chanel's bank of fragrances, most famously, the jasmine in No. 5.

"We often say that it's an abstract scent. It was revolutionary because the way [Gabrielle] staged No. 5 was that she posed as the first face of No. 5. It always was taken as a new and surprising perfume," says Polge.

Chanel No. 5 parfum, the most concentrated version of the fragrance, is made using jasmine from Grasse.

Pickers line up, above, to have their flowers weighed after working in the fields, right.

While up to 10 tonnes of jasmine is produced each season in the fields in Grasse (plus rose, tuberose, iris and geranium), this is a humble operation compared to the facility in Egypt, which is more than triple the size. But it is also a unique one, thanks to its historic connection to the house. It was here in 1921 that Gabrielle was on holiday in the region and first met Grasse-based perfumer Beaux. What's more, it is the jasmine harvested in this part of the world that is exclusively used in No. 5's parfum, the most concentrated version of the fragrance.

So how does the jasmine harvest turn into a scent spritzed on skin across the globe and famously declared by Marilyn Monroe to be the only thing she wore to bed? The process, explains Polge, starts with that overnight harvest. Workers pick at a rapid pace before the heat of the day kicks in, collectively gathering more than 100 kilos of jasmine – 20,000 flowers – each morning. Then, at 1pm each day, after lunch, the baskets are weighed and sent to the onsite factory where the flowers are placed in large vats and soaked in a solvent solution, before being extracted into a waxy substance called concrete. Some of this formula is then glazed and turned into "absolute", an elixir that forms the basis of the No. 5 perfume.

"The olfactive extract is 100 per cent pure, and is sent to our factory in a town called Compiègne, where we do all the perfumes for Chanel," says Polge. "There, it will meet its partners – the sandalwood, the vanilla and all the other components we have been sourcing from different parts of the world. The formula is mixed and aged for a couple of weeks, then put into the bottle and sent out to the world."

It's both complex and exceedingly simple. The work that goes into the relatively straightforward act of picking the flower, for example, involves soil monitoring, responding to weather fluctuations and employing agricultural knowledge passed down by generations of the Mul family. Distilling the fragrance into a compound able to be used in a bottled perfume is also trickier than might be imagined.

While muddy gumboots and regenerative farming aren't often concepts associated with Chanel's polished Parisian exterior, it is, in essence, the heart of the brand's beauty arm. As Polge describes, fragrance is the only immaterial object Chanel sells, but it remains one of its most important.

"I very much like the side of my job that is very down-to-earth, in the mud of the fields, and the scent that flows in the air is completely immaterial. That carries a lot of fantasy. I like that it is being made of those two extremes. It's immaterial in the end," he says of the duality of creating fragrance which is both a laboratory experiment and a biological process. Ultimately, the best test of quality is the human nose. "We have machines that help us, but at the end, the very best [measure] is the smell."

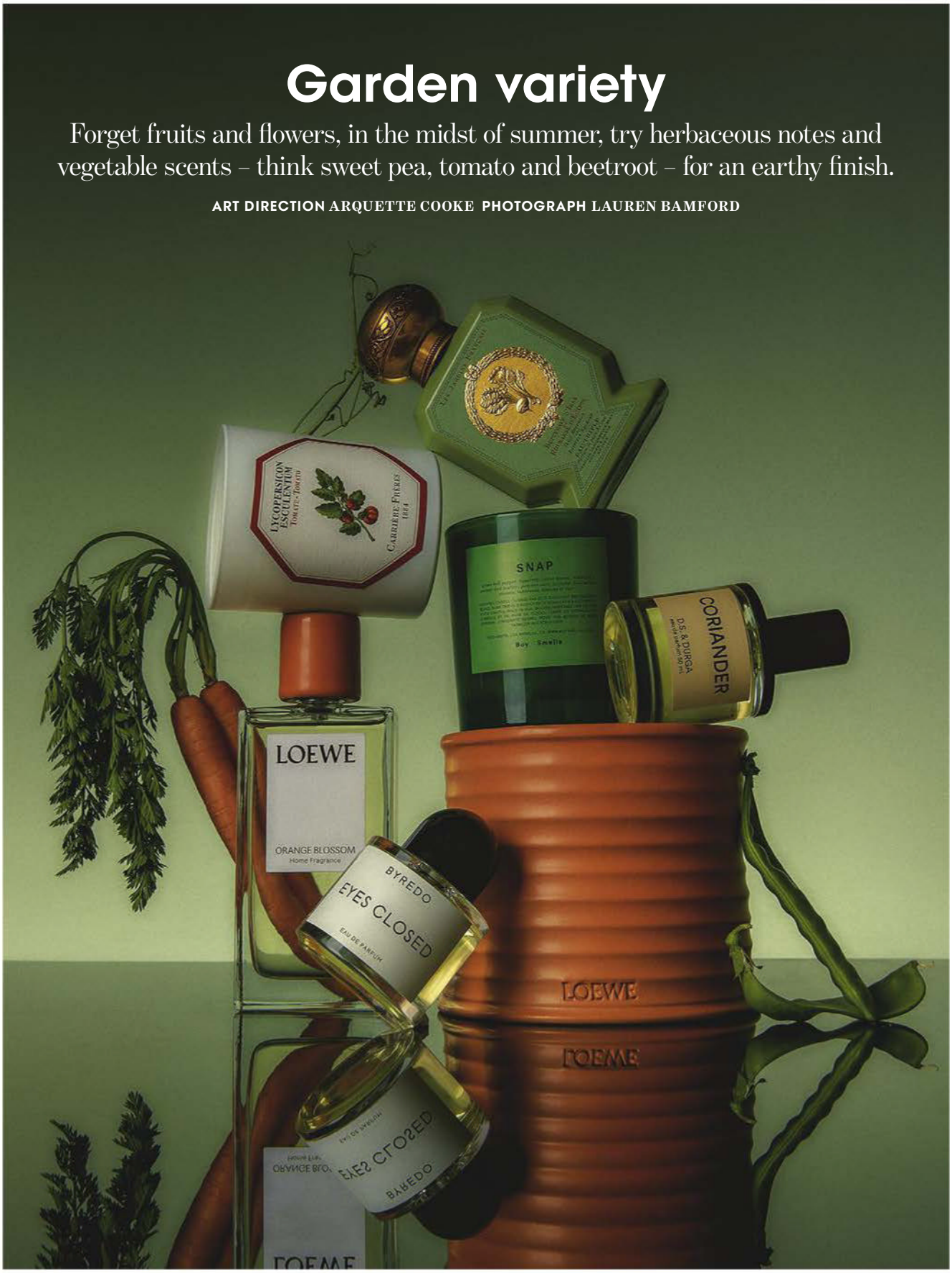
For Polge, there's a magic that lies between desire and curation, too. We don't know what we want until we've tried, or in this case, smelt it. Something Gabrielle Chanel realised long ago when she sought to create a scent that revolutionised the way women smell. "What is important, I think, is to never throw away the past. It's not a matter of reproducing, it's a matter of grasping something out of it," he says of No. 5's legacy.

"I very much like the side of my job that is very down-to-earth, in the mud of the fields, and the scent that flows in the air is completely immaterial"

Garden variety

Forget fruits and flowers, in the midst of summer, try herbaceous notes and vegetable scents – think sweet pea, tomato and beetroot – for an earthy finish.

ART DIRECTION ARQUETTE COOKE **PHOTOGRAPH** LAUREN BAMFORD



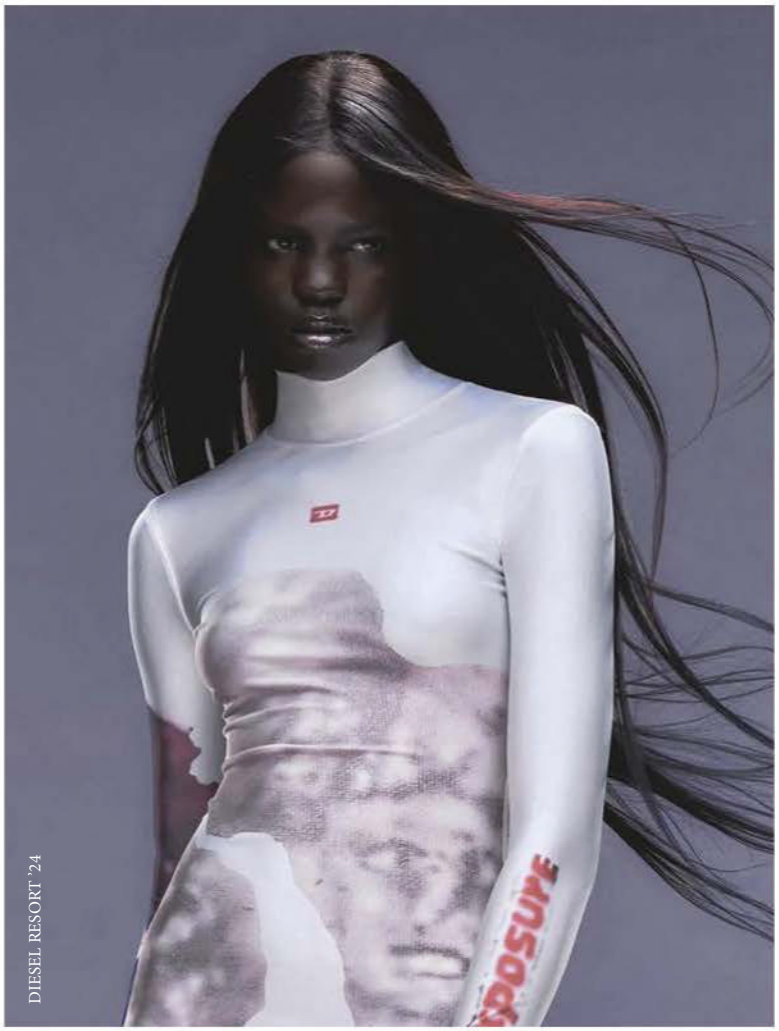
Clockwise from top: OFFICINE UNIVERSELLE BULY Eau Triple Rhubarbe Betterave, 75ml for $274, from Mecca; BOY SMELLS Farm to candle in Snap, $77, from Mecca; D.S. & DURGA Coriander EDP, 50ml for $281, from Mecca; LOEWE Orange Blossom candle, $390; BYREDO Eyes Closed EDP, 50ml for $266, from Mecca; LOEWE Orange Blossom Room Spray, $195; CARRIÈRE FRÈRES Tomato candle, $85, from Libertine Parfumerie.

WORDS: MAHALIA CHANG
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Don’t bake it,
Eco Tan it.
Organic
Natural
Cruelty Free
Vegan
Award Winning
Australian
ECO
TAN
Hempitan
Medium / Dark

Out on the town

From elegant soirées to after-work drinks as the summer continues to sizzle, the perfect party make-up look will take you anywhere. Here, three *Vogue*-favourite Australian make-up artists share their tips.



DIESEL RESORT '24

VOGUE AUSTRALIA: **What is your go-to party look for this season?**
LOCHIE STONEHOUSE: "An eye look! It's safe to assume that your evening's destination lighting will be shadowy and uneven, so opt for an eye feature that will define, open and lift the eye, counteracting any downward-facing lighting. Metallic textures on the lid will illuminate the eye area, capturing light and subtly shimmering as you navigate the dance floor. Frosted or metallic textures in particular will feel more modern than their glitter counterpart and will leave you feeling fresh and flirty, without the messy 2am drop-down underneath the eye."
VA: **What party-season cardinal rule do you live by?**
YASMIN GOONWEYN: "My cardinal rule for party make-up is to go with something that makes you feel like the boldest and funnest version of yourself. Go big, go fun with sparkles and or bold colours. My go-to party look usually involves enhancing the eyes, either with a smoky eye or some kind of sparkle. Eyes are such a striking feature and I find it party-appropriate to play them up."
VA: **What products should I have in my party kit?**
KELLIE STRATTON: "I love products that have reflection for evening, so using metallics to create luminosity and dimension works well. I also use waterproof eyeliner, mascara and an eye primer to set the eye make-up so it will stay put all night."

VA: **Are bold lips a no-go?**
LOCHIE STONEHOUSE: "Think practically and choose an eye moment over a lip moment. A hero eye will very rarely need maintenance during a night out, unlike a lip feature. When choosing your subdued lip colour, always think, 'Will people notice if this were to smudge across my face?' Opt for a lip that doesn't need religious maintenance. A tinted lip balm or subtle hydrating stain are great options. No one wants to be the person who leaves stains on the rims of their host's glassware or be seen disappearing into the bathrooms just to touch up a red lip."

Party essentials

Approved by the pros. Lochie Stonehouse, Yasmin Goonweyn and Kellie Stratton share their must-haves for a night out.

LS: "My current obsession is the Lit Up Highlight Stick by Westman Atelier. These translucent gel highlighters apply like silk and transform to a soft, reflective shimmer under a phone camera's flash. They're sheer-buildable in coverage, so I'm always quite heavy-handed with them."
KS: "If I want a soft-focus smoky look, I eliminate eyeliner and work on shading the eye to create the illusion of big eyes. Layering a softer shade to the eyelid and inner corners adds dimension and reflection. Metallics are perfect for this approach."
YG: "My number-one product on a night out is a lip gloss. It's easy to reapply and fades away subtly, so I don't have to worry about maintaining it."

From left: WESTMAN ATELIER Lit Up Highlight Stick in Lit, $73; DIOR Diorshow 5 Couleurs eye shadow palette in Night Walk, $126; KOSAS Wet Lip Oil Gloss in Jellyfish, $35.

BRUNELLO CUCINELLI Pour Femme EDP, 50ml for $215, from David Jones.

Add to cart

Inspired by the rolling Umbrian countryside of Solomeo, Italy, comes a debut fragrance from Brunello Cucinelli. Unusual heady notes of chestnut take centre stage, accompanied by woody notes of cedarwood. Underneath, spices and floral notes of orange blossom, Calabrian bergamot, Sicilian mandarin and pink pepper, create a warm, sensual effect.

Cream of the crop

As Australians, we have a complicated relationship with the sun and its UV levels: while we all enjoy a sunny day spent beachside, constant exposure can have a harsh effect on our skin. Raaie's new Cocoon Ceramide Cream not only helps protect the skin from the outside, it also boosts healing from within. Combining native New Zealand botanicals with hyaluronic acid, Antarctic marine algae and nourishing fatty acids, it soothes and repairs.

*Always read the label and follow directions for use. Prolonged sun exposure should be avoided.

RAAIE Cocoon Ceramide Cream, $145.

Sweet dreams

Under the intimate cover of darkness, our delicate skin is working hard, beginning a cell-renewal process overnight. Chanel's new addition to its famed Sublimage collection – L'Extrait de Nuit – is designed to perfect that process. Combining vanilla from Madagascar and Vanilla planifolia, along with the rare Himalayan swertia, L'Extrait De Nuit restores radiance and plumpness, fighting the signs of ageing.

CHANEL Sublimage L'Extrait de Nuit Ultimate Reviving Night Concentrate, $965.

Pin Drop: Rationale x Raes

If you find yourself in Byron Bay over the summer, a new skin awakening awaits. Adding to the collaboration between Byron icon Raes and cult skincare juggernaut Rationale, is a new suite of indulgences. Coming in two-month, three-month and 12-month packages, each is designed to build upon a skin consultation and product analysis, with subsequent treatments and facials over your designated time frame. Treatments start from $535.

Raes on Wategos day spa.

WORDS: MAHALIA CHANG PHOTOGRAPHS: GORUNWAY.COM
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Going under

Are you sitting comfortably? Then let's begin. As a wave of apps arrive that promise to turn hypnosis into the next wellness boom, Brodie Lancaster goes on a deep dive into the world of self-hypnosis.

ILLUSTRATION VALENTIN PAVAGEAU

A voice coming from my phone tells me to look up, close my eyes and take a deep breath. Laying back on a pyramid of pillows on top of my made bed, I follow the instructions of the disembodied voice. I exhale, relax my eyes – keeping them closed – and imagine I'm suspended, floating, weightless. My phone, the source of so many of my mental distractions, the tiny little box that makes my brain feel like it's liquefying and dripping out of my ears, is now the thing I'm turning to to counteract that tendency to zoom in and zone out. But can the root of my distraction and disappearing attention span also be the secret to repairing them?

The experts behind Reveri, a major player in the growing landscape of self-hypnosis apps, think so. Dr David Spiegel – the voice of the app – is its co-founder and chief scientific officer. Over the past 45 years, he's become one of the world's preeminent experts on the clinical use of hypnosis.

"Hypnosis is one of the oldest Western conceptions of psychotherapy, and yet it's been relatively ignored or made fun of or made into a stage show," Dr Spiegel says from his home in California. It's there that he works as the director of the Center on Stress and Health at Stanford University, and has conducted lab trials demonstrating how hypnosis can reduce everything from pain and anxiety to the duration of radiological procedures in cancer patients.

He first saw the powerful healing effects of hypnosis as a medical student. It was 1970 and he was making the rounds of Boston Children's Hospital when he came upon a patient in status asthmaticus – an extreme respiratory attack. He could hear the sound of her wheezing from down the hall.

"I walk in the room and there's a 15-year-old, bolt upright in bed, knuckles white, struggling for breath. Her mother is crying in the room, and the nurse is standing there. So it was up to me to do something and the only thing I could think of was this hypnosis course I'd taken."

Spiegel asked if she'd like to try a breathing exercise. "Each breath you take will be a little deeper and a little easier," he told her, as he placed her under hypnosis. "Within five minutes she's lying back in bed. She's not wheezing anymore. Her mother stopped crying."

By putting his patient in a relaxed state, and focusing her attention away from her pain – her inability to take in enough oxygen and the fear instinct that ignited – Spiegel was able to affect her physical response, purely through verbal suggestion.

This is how clinical hypnosis works, whether you approach it to treat a problem or because you're looking for a new way to unwind. Where meditation and mindfulness tune our internal dials to our present realities, hypnosis works by turning the volume down on self-awareness to make you more open to suggestion.

As a tool for behaviour change, hypnosis has helped people quit smoking, drugs or alcohol since at least 1910, and was even used by field doctors in the American Civil War. Over the past few decades, the medical community has slowly come around to hypnosis's usefulness, and it's increasingly being studied as a tool to help wrangle vices, handle stress and improve sleep, and also manage pain.

But some psychologists, such as Dr Graham Wagstaff of the University of Liverpool, have argued against hypnosis producing any unique physiological conditions. "If you give anybody an instruction, you will get physiological changes in the brain," he told *The Telegraph* UK. "To establish that hypnosis invokes a special physiological state of the brain, you have to show that the person is not capable of doing that when hypnotised." And its sideshow reputation has been a hard one to shake. It's not unusual for the word "hypnosis" to summon images of dangling timepieces, swirling eyeballs and people doing embarrassing or dangerous things without their control or consent. The work of travelling mesmerists who performed stage shows in the 1800s, and inspired fiction in which shady hypnotists drive people to commit crimes and implant false memories, might be the culprits behind hypnosis's image problem. "The concept of hypnosis is still tainted by Hollywood," says Lyndall Briggs, a clinical hypnotherapist and president of the Australian Society of Clinical Hypnotherapy. "People are fearful of handing their power [over]," Briggs says. "But it's a medical modality, not a magic wand."

> "The concept of hypnosis is still tainted by Hollywood. People are fearful of handing their power [over]. But it's a medical modality, not a magic wand"

Nell, a 28-year-old arts worker from Melbourne, had exhausted just about every option for improving her IBS when she was recommended Nerva, a targeted hypnotherapy program that promises to "fix the miscommunication between your gut and brain" to manage IBS. She was sceptical, but pushed the doubt aside on the recommendation of a trusted professional who took her symptoms seriously. "The physiotherapist I was seeing for my chronic pelvic pain had seen other patients have success with Nerva and with in-person hypnosis," she says.

Nell signed up and began noticing some changes during the second half of the 30-day program. While it didn't permanently alleviate all of her symptoms, she still calls upon some of the pain management techniques Nerva introduced her to.

It's a routine Briggs encourages. Seeing a professional like her in a clinic helps to build up a patient's confidence in hypnotherapy, but she says using the same techniques at home is like switching on a YouTube workout video in between classes. "I go to occasional Pilates classes to remind myself how it's done, but because I've put a TV in my room and my special Pilates trainer, I will do the class anytime I want to. Would it be better if I were in her room? Maybe. But the thing is, I do it."

Similarly, apps including Reveri, Aura and Clementine that apply clinical hypnosis tools (in the past only accessed via expensive in-person sessions) and scientific research to a format we've grown used to in the past few telehealth-filled years, make hypnotherapy more accessible when needed. "I used to worry that maybe [the experience patients have with Reveri] wouldn't be as good as me being in the office with them," Spiegel recounts. "And then it occurred to me that if you're having trouble getting back to sleep at three in the morning, the last thing you probably want to have is me in your bedroom; you'd probably much prefer having my voice on your smartphone than me standing there telling you what to do."

Over the past decade, wellness – the umbrella term that encapsulates the processes we follow and things we buy in hopes of achieving self-actualisation, balance, control or just a better night's sleep – moved from the yoga studio to the boardroom. It saw mindfulness practised by everyone from schoolkids to professional footballers. Products and people that offered a toolbox to achieve mindfulness contributed to wellness becoming a billion-dollar industry. Thanks to apps such as →

Reveri, hypnosis looks set to continue the trend. The apps are designed with soothing colours, sans serif fonts and sleek interfaces, not dissimilar to platforms Co-Star and The Pattern, which helped strip the astrology industry of its associations with musty incense and dodgy classifieds sections. Backed by science and Silicon Valley, this is an ancient practice repackaged for the savvy, modern seeker.

Like Nerva, a suite of targeted versions have cropped up in recent years, including Evia, which helps its users manage menopausal hot flushes. As I started researching this story, it was this connection between our physical ailments and hypnotherapy's promise to influence or reprogram the subconscious mind that surprised me most. Even though research conducted by Spiegel has shown that only 10 to 15 per cent of all people are "highly hypnotisable" – the rest of us might only connect to a few prompts, or none at all, which is an encouraging fact for those questioning hypnotherapy's efficacy – the anecdotes are hard to ignore.

I've known pack-a-day smokers who booked in with a hypnotherapist and suddenly felt ill at the thought of a cigarette. Dipping my own toe into mindfulness and meditation here and there had primed me for the ways that a comfy position, closed eyes and a reassuring voice could help to quiet anxious thoughts. But what Nell described – and what Spiegel had seen in that teenage patient in Boston – were something else entirely.

In 2014, a controlled trial for people suffering from chronic lower back pain found hypnosis to be an inexpensive and easily administered treatment with few to no side effects. When it's delivered in an audio recording in app form, it doesn't even require a therapist to be present.

While hypnosis can't heal bones or massage the tense knots out of your neck, it can empower you with the capacity to better regulate the way you feel physically, as well as mentally. This focus – on the effects of our thoughts on our body – represents a relatively new way of thinking about hypnotherapy and its potential, says Spiegel. "Traditional psychotherapy worked by figuring out what was wrong with the way you were thinking, first, and then figuring out how you could be different. With hypnosis, we sort of do it backwards. We say: 'Learn how quickly you can make your body feel different.'"

"It's a kind of bottom-up, body-up way of addressing how you feel, and addressing problems in a different way."

Each Reveri session begins with Spiegel's instruction to look up, close your eyes, take a deep breath in, relax your eyes, exhale and imagine your body floating. "Even if you are anxious about something, when you get your body feeling comfort as if you're floating in a bath, a lake or a hot tub, or floating in space, you'll find that you can free up the way you think," he says. "You don't have to act like a stressed person. You can act like one who isn't – and then figure out what it is that's stressing you out, while not feeling so trapped by it."

The problem I hoped to address, when I signed up for a week-long free trial of Reveri, was my wandering mind and tendency to procrastinate, even in the face of deadlines and ticking clocks. No matter what's been on my to-do list lately, the lure of the couch, a book, my phone, a load of laundry or Literally Anything Else has been too great to resist.

"What can we help you with?" the app asked, when I first opened it. From a list of options including "Tackle a Habit", "Overcome Fear of Flying" and "Eat Intuitively", I select "Improve Focus". I complete a 10-minute "hypnotisability profile", which figures out how responsive I am to hypnotic suggestions and learn I am "The Diplomat". I have "a balanced approach to thinking" and "can be highly critical", the app's categorisation of this particular profile tells me. I'm reminded of the first time I got my birth chart done, and nodded along to some of my more Capricorn-y qualities and had a visceral rejection to others.

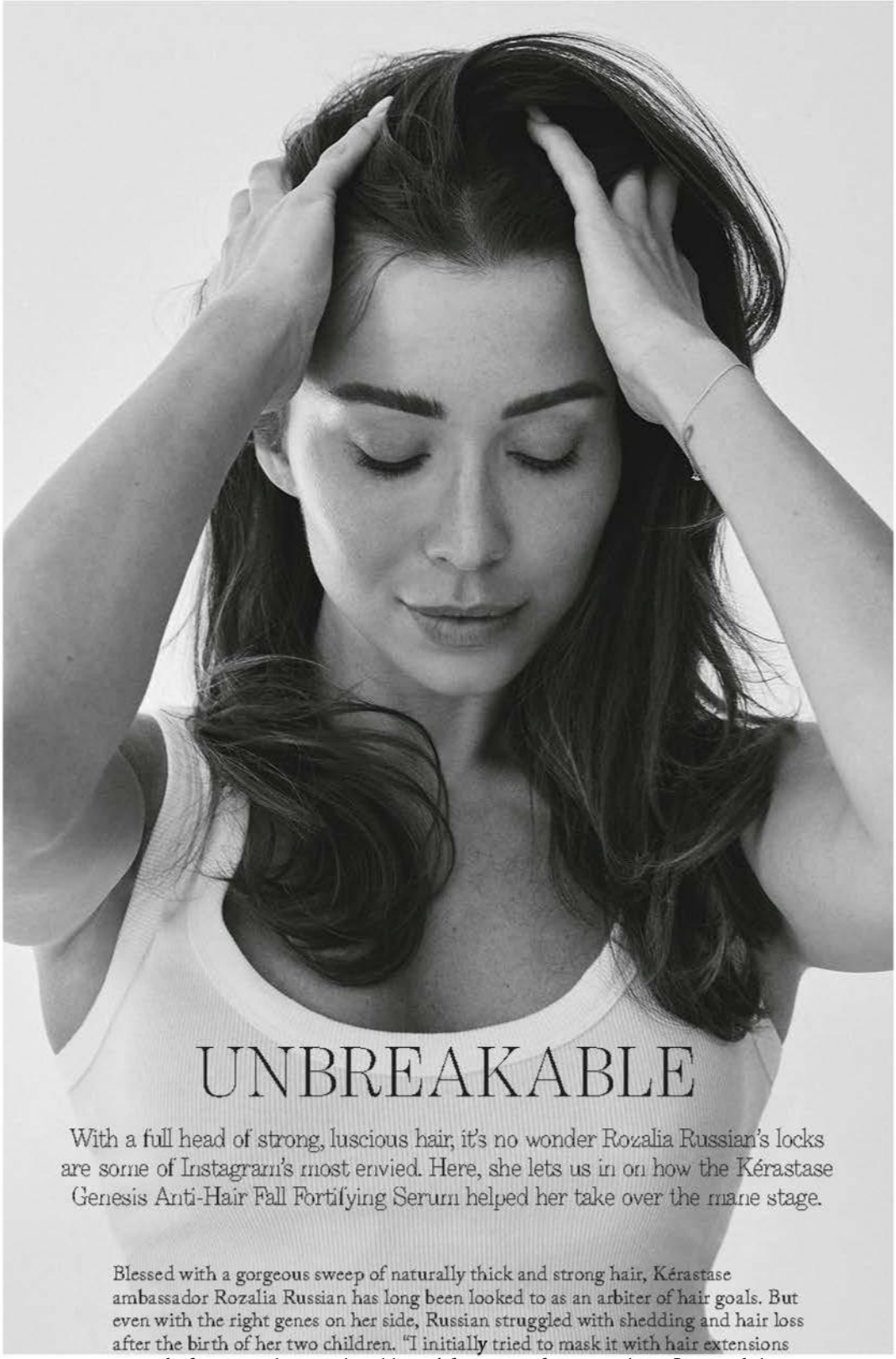
In the same way as when I first saw a kinesiologist and had to ignore the inherent silliness in crystals drawing repressed trauma out of my belly, I attempted to start my first Reveri session with an open mind. Putting aside an overwhelming to-do list, I lay down and listened to Spiegel's voice as it prompted me to break my work down into manageable chunks and picture a creative problem like a screen on which I can move the necessary pieces around.

Every now and then, he asks yes or no questions to gauge where, in the pre-set "choose your own adventure" experience, to guide me next.

While I fall into a few of my people-pleaser tendencies when I say "Yes, an exercise was helpful", instead of the honest "not really" or "I don't know", I do succumb to the process enough so, by the end, I feel deeply relaxed and unbothered, like my brain has been put through the dishwasher and wiped clean of distractions. It's refreshing, like the jolt I get from ending my morning shower with a burst of cold water. But instead of zapping like a frayed wire afterwards, I'm intensely relaxed. I feel, in a word, open.

"It's really a skill that people have, rather than some mysterious thing that one person does to another," Spiegel says. And then he shares something that, for an outcome-focused person like me, comes as a reassuring reminder: "Hypnosis helps with a problem you want help with … but you don't have to have a homework assignment; it's just an interesting mental space to be in." Maybe it was that feeling – from lying back, clearing my subconscious, and taking six minutes out of my day to *really breathe* that is the point, not the projects I finish afterwards. It's about the process, not the productivity. ■

VALENTIN PAVAGEAU



UNBREAKABLE

With a full head of strong, luscious hair, it's no wonder Rozalia Russian's locks are some of Instagram's most envied. Here, she lets us in on how the Kérastase Genesis Anti-Hair Fall Fortifying Serum helped her take over the mane stage.

Blessed with a gorgeous sweep of naturally thick and strong hair, Kérastase ambassador Rozalia Russian has long been looked to as an arbiter of hair goals. But even with the right genes on her side, Russian struggled with shedding and hair loss after the birth of her two children. "I initially tried to mask it with hair extensions instead of treating the actual problem. After years of wearing them, I noticed that the constant pulling on my natural hair had in fact caused further damage," she said. "It was stressful to have gone from having thick hair that I never worried about in terms of density, to all of a sudden noticing the bathroom floor covered in hair after styling sessions. Those that know me well will vouch for the fact that I try to live a very healthy lifestyle, as I believe that beauty truly starts from within. I feel

my best and most confident when I'm regularly working out, eating healthy and taking the right vitamins for me. So, when my hair was breaking and falling out every time I brushed it, I was immediately concerned and disheartened. I know it's a common occurrence for women to experience hair fall, and it's a particularly hard pill to swallow when you feel like you're doing all the right things in terms of nutrition and lifestyle factors."

After researching treatments and reviewing clinical results, Russian invested in the Kérastase Genesis collection, an advanced range of products developed specifically to reduce hair breakage and hair fall. "I started with the shampoo and conditioner, which made a significant difference, but what I noticed really stimulated the most new growth and reduced the most shedding was when I paired them with the Kérastase Genesis Anti-Hair Fall Fortifying Serum daily for the recommended six-week course. I can't even tell you how relieved I was when my hair finally started to regain its strength."

HIGH SECURITY

The serum has been formulated with three key ingredients that help to re-anchor hair fibres at the root, strengthen strands and enhance scalp resistance for a thicker and fuller appearance overall. The first is Aminexil 15 000 PPM, a powerful blend of Aminexil®, GlucoLipide GL® and Madecassoside, which improves the heath of tissue surrounding the hair root, making it more flexible and resilient and allowing it to remain firmly in the scalp. Rhamnose has been added to help the production of collagen and elastin, which in turn provide support and flexibility, while Complexe AOX protects from oxidative stress and improves cell renewal for healthy growth.

IN DUE COURSE

To experience the full benefits of the serum, applying it daily for six weeks is essential. Simply massage four pipettes (marked on the dropper line) onto the scalp morning or night and leave in, with no need to rinse. After completing the six-week course herself, Russian said she saw immediate results. "The first thing I noticed when washing and brushing my hair was that there was a lot less hair shedding and breakage. Before I started using the serum, I was really worried about the amount of hair I was losing and thankfully that has significantly reduced over these past weeks. I've also noticed the growth of baby hairs, particularly around the front of my face, and my hair is thicker and softer. I definitely feel like my hair is restoring itself." As a side benefit, Russian said the serum enhances her self-care routine, creating a moment each day in her busy routine for her to indulge in a ritual that's just for her. "It smells amazing, and its scent is so luxe, I always feel uplifted when I apply it. Kérastase do a really good job of creating products that actually work, but are also beautiful and sensorial to use as part of your routine. I use the serum daily on wet or dry hair and genuinely look forward to it not only for the benefits that it provides – which I can't

Kérastase ambassador Rozalia Russian.

preach enough – but the ritual it creates also boosts my mood and sense of confidence. Hot tip: it's also the best product to aid in creating the perfect sleek bun, my followers always ask me what I use for this!"

SUPPORTING PLAYERS

Russian says once you've added the serum to your haircare arsenal, you'll get the most out of it by applying it to small sections of hair at the root. "The dropper is fantastic for this, as it allows you to get as close to your scalp as possible, and then really massage the product into the roots with your fingers. I've found this is a great way to encourage the follicles to absorb the serum for optimal results."

She has continued to pair the serum with the Kérastase Genesis Bain Hydra-Fortifiant Shampoo and Conditioner, which targets thin and weakened hair. "When doing my research I discovered – as with most beauty and health regimens – that using the serum in conjunction with other products from the collection would provide the best and most timely results. I love that this entire collection is dedicated to maintaining a healthy scalp, and it's layered to make sure you're giving your scalp and hair the best chance to thrive, while also maintaining a luxurious feel. I like that the formulas work consistently and are designed to support the long-term health of my hair. Another big plus is that the products are silicone-free, which is something I always keep in mind when selecting haircare."

KÉRASTASE GENESIS ANTI-HAIR FALL FORTIFYING SERUM HAS BEEN FORMULATED TO REDUCE BREAKAGE AND HAIR FALL.

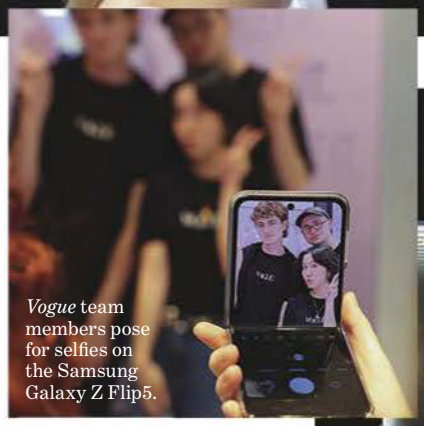
KÉRASTASE
PARIS

For more information, visit
kerastase.com.au

A model on the runway at Sydney's VAEFNO.

Models getting ready at Blow Bar Co., VAEFNO hair and make-up partner.

Above, from left: *Vogue's* Jessica Montague, Sydney's Lord Mayor, Clover Moore, Stacey Rylands, American Express. **Right**: Sisi Stringer wears a Bassike *Vogue* T-shirt inside QT Sydney.



Vogue team members pose for selfies on the Samsung Galaxy Z Flip5.

Right: Becca Hatch performs on stage. **Below**: Four Pillars cocktails.

Sydney

The 14th annual *Vogue* American Express Fashion's Night Out with presenting partner American Express, and support from the City of Sydney and Samsung, swept through Sydney's Pitt Street Mall recently, transforming the city into a fashion wonderland.

City of Sydney Lord Mayor, Clover Moore, welcomed guests and opened the event which kicked off with the *Vogue* American Express Runway, featuring favourite homegrown labels and retailers with looks that could to be added straight to cart using shoppable links, and the American Express Shop Small Runway, spotlighting fresh designer talent.

Beyond the main stage, a host of interactive experiences added to the excitement. Samsung Australia celebrated the launch of its Galaxy Z Flip5 and Z Fold5, with a custom Glow Up Bar providing express makeovers and hands-free selfies. Meanwhile, American Express cardholders enjoyed the spoils of the Amex More Machine, packed with exciting prizes, and the *Vogue* Scavenger Hunt invited fashion enthusiasts to join a QR code chase across the CBD. Sharing their insights, *Vogue* team members gave a masterclass on summer dressing, while actor Sisi Stringer captured exclusive video content across the event, which culminated in an afterparty at Babylon Rooftop bar.

Shop Small runway.

Mia Rodriguez.

Below, from left: *Vogue* Australia team members enjoy the new Samsung Galaxy Z series phones; the Amex More Machine.

WORDS: OLIVIA LANCUBA
PHOTOGRAPHS: LUCAS DAWSON

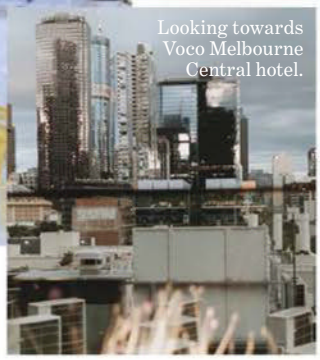
Right: Crowds at the opening outside Melbourne's GPO. **Below**: *Vogue* Australia's Kaila Matthews (left) and Alice Birrell (far right) presenting a masterclass.

Vogue's pop-up newsstand.

Tatenda Luna.

Melbourne Fashion Week ambassador and *Heartbreak High* actor Ayesha Madon.

Models at the event.



Looking towards Voco Melbourne Central hotel.

Above: Naysla Edwards, American Express (left), and Edwina McCann.

Melbourne band Blusher.

Melbourne

Melbourne's GPO precinct provided the backdrop for events during its *Vogue* American Express Fashion's Night Out. Held during the middle of Melbourne Fashion Week, following Sydney's VAEFNO, and with the support of presenting partner American Express, as well as City of Melbourne, fashion enthusiasts were granted an unforgettable array of offers and experiences.

After a morning of all models and performers getting ready at the nearby Voco Melbourne Central hotel, guests were treated to a complimentary *Vogue*-branded coffee and sweet treats at *Vogue*'s pop-up newsstand. Afterwards, the *Vogue* stage played host to an exclusive Q&A with *Heartbreak High* star and face of Melbourne Fashion Week, Ayesha Madon, before a summer dressing masterclass with *Vogue* Australia's Kaila Matthews and Alice Birrell and a special *Vogue* Codes panel on how to use AI to advance a career in STEM.

An immersive digital runway experience in the famous Bourke Street also saw the best of the new season collections from all our favourite Australian designers and brands, which excitingly, were shoppable directly from the screen. Nearby, to everyone's delight, the Amex More Machine returned packed with incredible new fashion-forward prizes, airport lounge passes, concert tickets and many more wonderful gifts.

Left: Nikki Campbell. **Below**: Lune Croissanterie's Kate Reid.

Left, from left: Matt Lennon, Mikka B and Heleena Trahanas. **Below:** Chef Hussein Sarhan preparing the food on the night.

From left: Sarhan, Reid, St Hugo's Peter Munro and *Vogue*'s Jessica Montague.

Above: Gabrielle Penfold and Marcus Rampe.

Jessica Gomes.

A fine drop

Friends of *Vogue* and South Australian winery St Hugo recently rendezvoused for a private event to mark four decades since the release of the vineyard's inaugural vintage and to sample its latest premier release: Vetus Purum Coonawarra Cabernet Sauvignon 2015. Hosted at Fred's in Sydney's Paddington, the soirée lured Sydney's most influential tastemakers into the world of fine wines and food. Guests were treated to dishes meticulously crafted by acclaimed chef Hussein Sarhan, paired with the best drops from St Hugo including the Vetus Purum (meaning "ancient" and "pure" in Latin respectively) made using the finest one per cent of grapes. St Hugo ambassador and Lune founder Kate Reid joined St Hugo's chief winemaker Peter Munro for a special panel moderated by *Vogue*'s Jessica Montague during which they discussed their shared commitment to perfection and the pursuit of greatness in both the pastry and winemaking fields.

From left: *Vogue* digital's Will Lennox and Charlie Calver with Jeremy Hershan.

WORDS: OLIVIA LANCUBA. PHOTOGRAPHS: LUCAS JARVIS

VOGUE DIARY

Explore what's in store and worth having this month.

BREAK FREE

Harsh sun in the warmer season can play havoc on our hair, making it prone to breakage. Enter Kérastase's Genesis Anti-Fall Fortifying Hair Serum. Designed to combat hair fall from the roots to the lengths and create optimal environment for future hair growth, this six-week solution restores strong, full hair. *Go to kerastase.com.au.*

ROCK STAR

A profusion of diamond blossoms, the Wild Flower white gold ring from prestigious jeweller Graff is a statement of beauty, creativity and craftsmanship. Each petal is uniquely realised and placed to lift towards its wearer with extraordinary lightness, like flowers freshly bloomed. *Discover more at kennedy.com.au.*

GRANDE TOUR

The ideal size for life on the go, the Evie Grande bag is spacious enough to hold all the essentials but comfortably light and neat. Curved leather piping adds a modern touch to a classic shape, there's a handy zippered pocket and the removable cross-body strap makes it adaptable to every occasion, day or night. *Visit wandererstravelco.com.*

BLAZE A TRAIL

Dreaming of a European escape? Brunello Cucinelli Pour Femme will transport you to the Umbrian and Tuscan countryside. Chestnut and woods lie at its heart with amber, musk and top notes of spices and citrus combining to create a fragrance that's both ethereal and elegant. *Go to davidjones.com.*

KEEP WATCH

Chanel's timepieces embody quality, elegance and refinement. This year, its Watchmaking Creation Studio presents the J12 Caliber 12.1, embellished for the first time with 18-karat yellow gold. The style, which is both masculine and feminine, is available in black or white. *Visit chanel.com/au.*

GRAPE EXPECTATIONS

Right in time for the festive season, Moët & Chandon has unveiled its Grand Vintage 2015 – the House's 76th vintage. Made from grapes harvested in the late summer of 2015, characterised by a ripeness and enveloping quality, the result is the tenderest of champagnes. *Go to danmurphys.com.au.*

OLIVIA & LIVING

CREATIVE STUDIO & CONSULTANCY

A NEW ERA of
LUXURY CONTENT

event CONTENT CREATION
CREATIVE direction & STRATEGY
PERSONAL branding

WORLD'S LEADING
LUXURY WEDDING DAY
CONTENT CREATOR

& PODCAST host

FOUNDED BY OLIVIA BURROWS SUTHERLAND

Sagittarius
23 November-21 December

Love is likely to be on your mind with Venus in the mix. A New Moon in your sign is a green light to relaunch yourself, but check your finances and your ideas while Mercury's retrograde. Your ruler Jupiter brings you luck now, and a Full Moon adds a nostalgic vibe enabling your inner child to feel healed. As Venus lands in your sign as 2023 ends, you're irresistible.

STYLE ICON: Miley Cyrus

Capricorn
22 December-20 January

Venus lets you show some love to your friends and ambitions now. Neptune adds compassion and kindness to communication, and a rethink of your personal style looks likely with Mercury retrograde in your sign. Home has a healing feel, with a Full Moon raising the need for more nurturing relationships. Jupiter helps you to welcome in 2024 by ramping up romance now too.

STYLE ICON: Adut Akech Bior

Aquarius
21 January-18 February

With Venus in the picture, loving your job, earning more money or a work-related romance could arise now. You're less flaky with finances and a New Moon is a perfect launch pad for new projects, just be prepared for U-turns while Mercury's retrograde. Health may need some post-festive TLC, but Jupiter gives home life extra joy and luck to see you into the New Year.

STYLE ICON: Julia Garner

Pisces
19 February-20 March

All things mystical rock your world now with Venus potentially bringing deeper love plus adventure your way. A New Moon reboots your career, and while Mercury retrogrades and Venus switches signs you could find new work doing something you love. A Full Moon adds compassion, money issues start to heal, and Jupiter launches you into 2024 with wisdom, luck and laughter.

STYLE ICON: Lupita Nyong'o

Aries
21 March-20 April

Romance and finance get deeper, darker and sexier this month. A New Moon arouses your spirit of adventure and work gets relegated while Mercury's retrograde. As a Full Moon lights up your home, adding nostalgia and high emotions, comet Chiron renews your own healing process. The month ends with Venus and Jupiter bringing love and luck for an optimistic start to 2024.

STYLE ICON: Phoebe Dynevor

Taurus
21 April-21 May

Your ruler Venus in your partnership zone helps love to blossom this month, while commitments get a refresh from the New Moon and a rethink via retrograde Mercury's influence. Speak your truth under the Full Moon's beams as a troubled mind is ripe for healing. Your lucky streak returns now, with Jupiter urging you to turn your dreams into reality in the New Year.

STYLE ICON: Cate Blanchett

Gemini
22 May-21 June

Venus finesses your self-care now, getting you relationship-ready for the end of the month. A New Moon revitalises partnerships, though commitments may need a review when your ruler Mercury retrogrades. Channel the Full Moon to deepen a sense of nurturing, as friends and ambitions get healing help from comet Chiron and Jupiter restores your optimism heading into 2024.

STYLE ICON: Zazie Beetz

Cancer
22 June-22 July

'Tis the season to be romantic with Venus in your zone of love and creativity, though a reset of how healthy your relationships are is likely while Mercury is in retrograde. As Venus shifts the focus to your wellbeing, a Full Moon in your sign is a signal to let others help you with life's heavy lifting, since Jupiter hints at a New Year that will be full of fabulous collaborations.

STYLE ICON: Hoyeon Jung

Leo
23 July-23 August

A New Moon and Venus stimulate romance and creativity *chez vous* this month, though with Mercury retrograde you might want to instigate new relationship rules. The Full Moon brings an emotional tsunami to clear the decks of feuds and fallouts, and as Venus switches signs, love and adventure go hand in hand. There's renewed luck and optimism around your career now too.

STYLE ICON: Jennifer Lopez

Virgo
24 August-22 September

Venus gifts you with a sultry vibe now, and Neptune makes you more compassionate too. Your lifestyle gets a New Moon reboot and a rethink with your ruler Mercury retrograde, and the Full Moon spotlights friendships and ambitions, giving unfulfilled desires a chance to heal. In time for the New Year, there's harmony at home and Jupiter brings you freedom on your terms.

STYLE ICON: Zendaya

Libra
23 September-23 October

Your ruler Venus helps to ease money issues this month. Your faith in others and your adventurous side are uplifted by the New Moon, and while home is touched by Mercury retrograde focus on what gives you comfort under the Full Moon's beams. Relationships get some cosmic healing with Jupiter making you lucky in love or free of commitments, whichever you need most now.

STYLE ICON: Kate Winslet

Scorpio
24 October-22 November

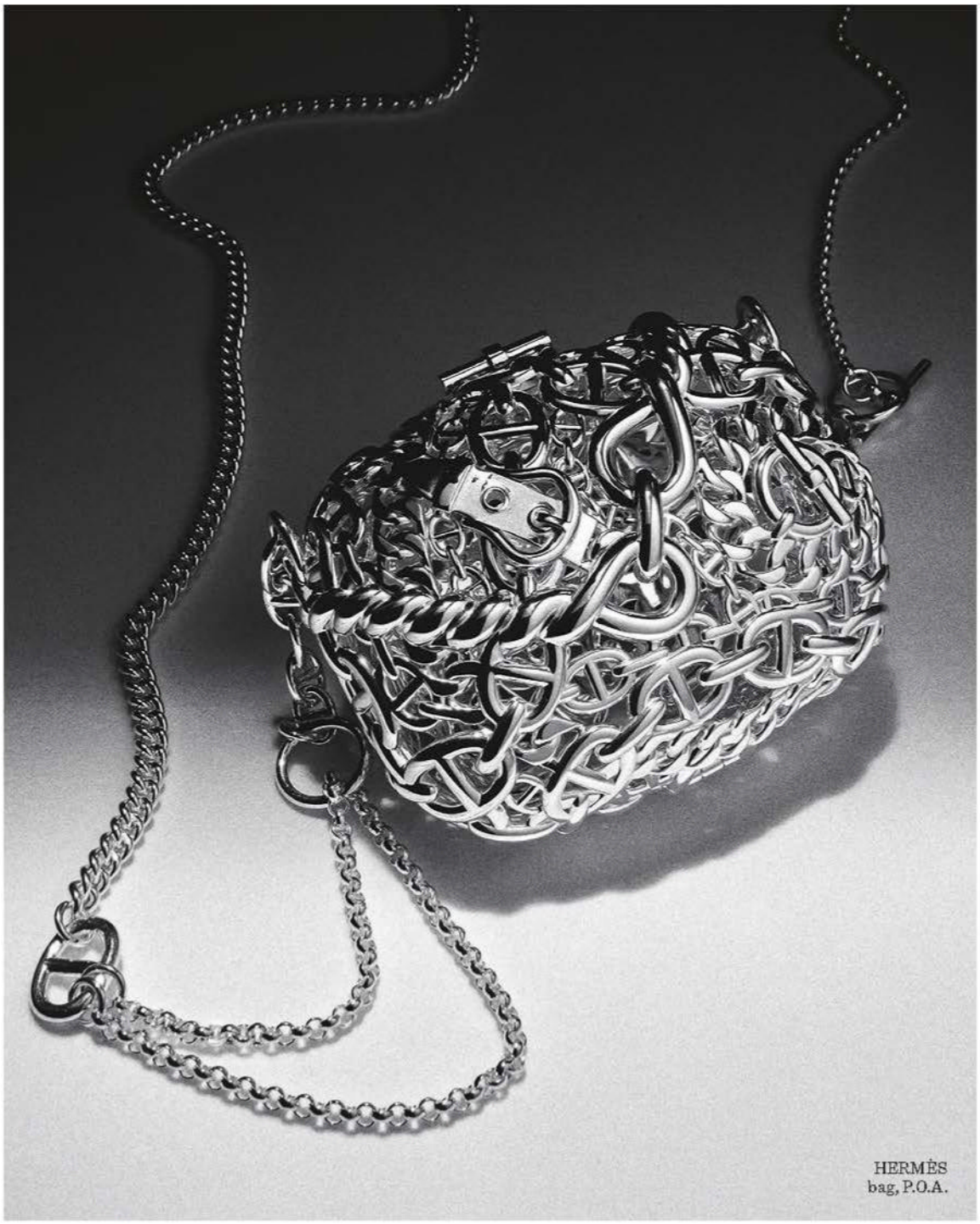
You're all about romance and beauty now with Venus in your sign plus Neptune boosting your creativity. A New Moon highlights finances, with Mercury retrograde prompting a money reset. Wellbeing and work issues can heal with comet Chiron's input, and a Full Moon opens up your world with lucky Jupiter bringing hope and opportunities to partnerships as 2024 approaches.

STYLE ICON: Sydney Park

ASTROLOGER: STELLA NOVA

Well connected

Head of jewellery at Hermès, Pierre Hardy has created a precious silver evening bag as if the snaking *chaîne d'ancre* has coiled itself into a solid minaudière poised for social season.



ART DIRECTION ARQUETTE COOKE **STYLING** ISABELLA MAMAS
PHOTOGRAPH EDWARD URRUTIA

WORDS: ALICE BIRRELL
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

DIOR

Tel. 1300 003 467

AVAILABLE ON DIOR.COM

DIOR

Tel. 1300 003 467

AVAILABLE ON DIOR.COM

DIOR